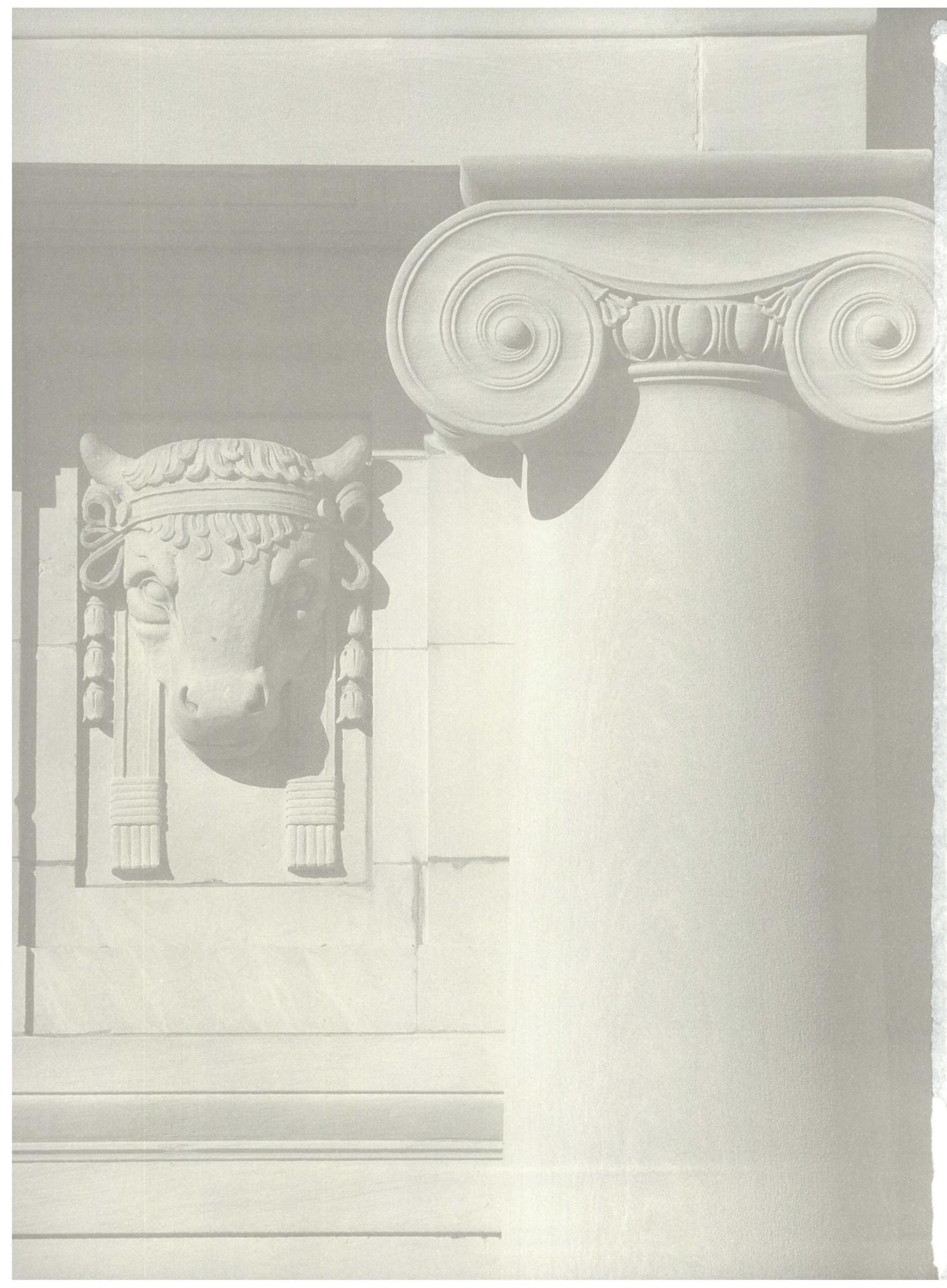




# SAINT LOUIS ART MUSEUM

## Handbook of the Collection

cated  
and  
to all



SAINT LOUIS ART MUSEUM  
Handbook of the Collection



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Handbook of the Collection

Saint Louis 2004

The Saint Louis Art Museum's  
Handbook of the Collection  
was generously funded by  
The Andrew W. Mellon Foundation.

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ISBN 0-89178-087-4  
Library of Congress Control  
Number 2004094940

Saint Louis Art Museum  
1 Fine Arts Drive  
St. Louis, Missouri 63110  
www.slam.org  
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Cover photograph by Robert Pettus  
Printed in Italy by Conti Tipocolor

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# A Brief History of the Collection



**T**he inscription “Dedicated to Art and Free to All” is carved in the stone above the main entry to the Saint Louis Art Museum. It serves as a reminder of this great institution’s twin commitments to artistic excellence and public accessibility.

The Saint Louis Art Museum was founded in 1879, at the close of a decade that saw the establishment of art museums in great cities across the eastern half of the United States. This Museum’s comprehensive collections bear witness to the inspirational and educational goals to which its founder aspired and the moral and democratic imperatives he embraced. What began as a collection of assorted plaster casts, electrotypes reproductions, and other examples of “good design” in various media rapidly gave way to a great and varied collection of original works of art spanning five millennia and six continents. Today the quality and breadth of the Museum’s collection secure for it a place among the very best institutions of its kind.

#### THE ST. LOUIS SCHOOL AND MUSEUM OF FINE ARTS, 1879–1909

“[A]esthetic culture is one of the best proofs of national and individual refinement. The study of art is elevating. . . . It will be the aim of this School of Fine Arts to educate the public taste, instil [*sic*] sound principles of aesthetic culture and foster a distinctively American type of art. Nor will the delight which the cultivated mind feels at the sight of beauty be the only result of this aesthetic culture. Industrial art will feel a quickening impulse.”

Wayman T. Crow, 1881

The Saint Louis Art Museum began as the St. Louis School and Museum of Fine Arts, an independent entity within Washington University. The Museum’s founder, Wayman T. Crow, conceived of a public institution modeled on London’s South Kensington Museum (now the Victoria and Albert Museum). Crow gave the land in downtown St. Louis on which the original Museum was built, selected and commissioned the architects, and funded the construction of the building as a memorial to his son, an art lover who had died while at school in London in 1878.

The Museum’s original building, on the northeast corner of Lucas Place (now Locust Street) and 19th Street, was located in one of St. Louis’s elite mid-nineteenth-century residential districts. Designed by the Boston architecture firm Pea-



The St. Louis School and Museum of Fine Arts on Lucas Place and 19th Street

body and Stearns, the building comprised some 10,800 square feet of exhibition space. At the building's opening in 1881, the main-floor exhibits included 343 plaster casts of classical and Renaissance sculpture, along with a few contemporary originals. The second floor offered exhibits of furniture, metalwork, glass, armor, bookbinding, lace, and "fictile ivory," all intended to inspire designers, manufacturers, and consumers. In addition, there was a loan exhibition of 143 paintings, many of which came from the holdings of St. Louis private collections.

Over the next sixteen years the collection grew, and in 1897 the Museum's Board of Control recommended to Washington University's Board of Directors that an application be made to the municipal authorities to relocate the Museum to Forest Park, at the western edge of the city. The request was approved by the city in 1900, and in 1901 it was agreed that the central pavilion of the Art Palace planned for the Louisiana Purchase Centennial Exposition would be a permanent structure and become the Art Museum's home following the 1904 Fair.

The Museum reopened in architect Cass Gilbert's splendid Beaux-Arts building in 1906. In 1907 the Museum convinced the state to authorize a city tax in support of the Art Museum, which was approved by the citizens of St. Louis later that year by a nearly 4-to-1 margin. The city's controller, however, refused to distribute

the tax to the Museum's Board of Control, as it was not a municipal entity and accordingly had no authority to expend tax funds. His position was upheld in 1908 by the Missouri Supreme Court, which precipitated the formal separation of the Art Museum from the University in 1909.

As a result of this shift, the Art Museum became a public entity governed by a municipal board of control appointed by the mayor. The University agreed to lend its collection, and Hassay Ives, who had directed the Museum from its founding, continued as the director of the renamed City Art Museum.

### CITY ART MUSEUM OF ST. LOUIS, 1909–1971

The Saint Louis Art Museum is typical of American museums, particularly those with comprehensive collections, in that the shape and texture of its collection—its areas of unique strength, depth, and personality—arise not only from purchases made by the professional staff but also from a series of gifts and bequests from St. Louis collectors. These collectors have given to the Museum great works of art, along with a record of their collecting tastes—their likes and dislikes, their passions, and their personalities—which have greatly influenced the strength and character of the Museum's collection as it exists today.

Generous support from the City of St. Louis allowed the Art Museum to purchase extensively through the first half of the twentieth century. Works of art acquired in the first decade range from a Chinese sculpture from the Qi dynasty and old master paintings to works by living American and European artists. Such an encyclopedic focus was articulated in the Museum's annual report of 1921: "The policy of the management has been to acquire only works of superlative merit to the end that the collections should be thoroughly representative of the art of various countries and historic periods." This approach inspired gifts and bequests of a sim-



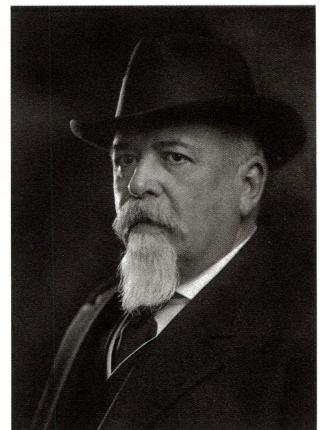
Sculpture Hall during the Louisiana Purchase Centennial Exposition, 1904

ilarly wide variety, from Mrs. Daniel Catlin's 1917 gift of thirty Barbizon and Hague school paintings, the legacy of a nineteenth-century tobacco fortune, to William K. Bixby's gifts of Chinese art in the 1920s.

Bixby came to St. Louis in 1881 as the purchasing agent of stationery supplies for the Jay Gould railway system. Precocious and driven, Bixby eventually became chairman of the American Car and Foundry Company, from which he retired in 1905 to devote himself full time to collecting. In 1919 Bixby undertook a collecting trip to China, Japan, and Korea on behalf of himself and the Art Museum, acquiring among other works the magnificent Song dynasty scroll *Fish Swimming amid Falling Flowers*, which entered the collection in 1926.

The 1920s witnessed many important acquisitions of Greek, Roman, Medieval, and Near Eastern art, crowned in 1929 by a most significant early gift to the collection, a splendid group of Near Eastern carpets donated by James F. Ballard, a manufacturer of patent medicines. Ballard had been collecting rugs since 1905, when he made an apparently impulsive purchase in New York. He became a passionate collector with a unique approach: he gathered many of his rugs personally, rather than relying on agents and dealers. Ultimately he visited forty-two countries and traveled 500,000 miles, weathering war zones, arrest, imprisonment, and escape in pursuit of his collection. He once purchased a dog for the sake of the rare carpet on which it was sleeping; the dog was promptly given away. Ballard's home included a burglar-proof, fire-proof gallery to which he issued printed invitations. In 1929 he presented seventy carpets to the City Art Museum. Ballard gave his daughter, Nellie Ballard White, sixty-four rugs as the nucleus of her own collection, part of which she gave to the Museum in 1972.

Throughout its first decades, the Art Museum was able to spend between half and two-thirds of its annual budget on acquisitions, and this continued until the Depression years, when the Museum chose to direct "as large a portion of available funds as possible" toward "labor-employing activities." By 1934, however, a decline in the international art market presented an enviable opportunity, and the Museum



William K. Bixby



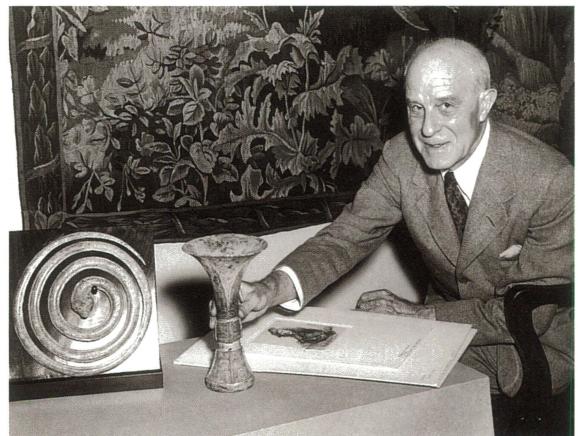
James F. Ballard (left) with  
Turkish rug

began a remarkable series of acquisitions that would ultimately span two decades and, in large measure, shape the modern character of the Museum's holdings of European and American painting and sculpture. Other choice works, including superb African and Asian sculptures, Chinese bronzes, and decorative arts, were purchased during these years as well.

In 1940 two bequests had a significant impact on the collection. Samuel C. Davis was the son of a prominent St. Louis family and the brother of Dwight F. Davis, the U.S. national doubles tennis champion and eponym of tennis's Davis Cup. After graduation from Harvard University in 1893, Samuel Davis embarked on a world tour that, together with the Asian displays at the 1904 Louisiana Purchase Exposition, was likely a source for his initial interest in Chinese ceramics. Davis bequeathed 202 pieces of Chinese porcelain as well as additional works in stone, bronze, and lacquer to the Art Museum. Also in 1940 another Harvard graduate, Horace M. Swope, bequeathed the bulk of his extensive collection of old master and modern prints, comprising over 700 impressions ranging from Pollaiuolo to Picasso.

More Asian art and old master prints came by gift from J. Lionberger Davis, not related to Samuel Davis. An attorney and banker, Lionberger Davis was perhaps the most eclectic in his collecting activity of any of the Museum's most prominent donors: his interests ranged from prints and Persian and Indian miniatures to antique Chinese bronzes and American paintings. He began his series of magnificent gifts of his collections to the Art Museum in the 1950s.

By the time Lionberger Davis had begun to give his collections to the Museum, the cost of its operations had risen to such an extent that less than ten percent of annual resources, as opposed to as much as fifty percent a decade earlier, were available for acquisitions. At the same time, several outstanding collectors began an unparalleled sequence of gifts of Impressionist and modern European



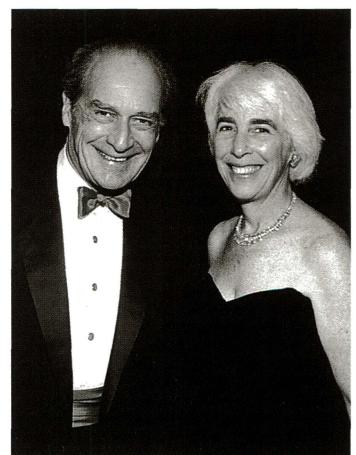
J. Lionberger Davis with ancient Chinese bronzes and old master prints

paintings and sculpture that would again transform the Museum's holdings. Among these collectors was Mrs. Mark C. Steinberg.

According to family history, on their first postwar trip to France in the late 1940s, Mrs. Steinberg told her husband that she liked paintings and was interested in collecting. When they passed a shop in Paris with a painting by Marc Chagall in the window, they promptly purchased it. In 1952, after the death of her husband, Mrs. Steinberg went to New York and brought home five Impressionist paintings, four of which she acquired. This began three decades of perceptive and thoughtful acquisitions and donations of Impressionist and post-Impressionist art. Her daughter and son-in-law, Florence and Richard K. Weil, were also distinguished collectors and donors. Their primary interest was in European art of the modern era, and they, too, gave a remarkable group of paintings and sculpture beginning in the late 1950s and continuing in subsequent decades.

Joseph Pulitzer Jr., publisher of the *St. Louis Post-Dispatch*, purchased his first serious painting in 1936 while a senior at Harvard. Over the next three years, he bought a dozen paintings, each a masterpiece of European Modernism, culminating in his 1939 purchase of Henri Matisse's *Bathers with a Turtle* while on his wedding trip. Although Pulitzer continued to collect European Modernism, he also acquired nineteenth-century paintings and drawings, as well as Abstract Expressionism and Color Field paintings. Following his 1973 marriage to Emily Rauh, the focus of their collecting deepened and widened, particularly in the areas of Pop Art and Minimalism. Pulitzer's benefactions to the Saint Louis Art Museum began in the late 1940s and continued annually until his death, a tradition that has continued most notably with Emily Rauh Pulitzer's 2001 partial and promised gift of Jackson Pollock's *Number 3, 1950*.

The Museum's collection of postwar American art was expanded through a series of important purchases funded through the Shoenberg Foundation. Sydney M. Shoenberg was a distinguished collector and donor of old master and Impressionist paintings. The son of one of the founding partners of the May Department Stores Company, Shoenberg was also a founder of CIT Financial Corporation. In



Joseph Pulitzer Jr. and Emily Rauh  
Pulitzer

1955 he established the Shoenberg Foundation, which in 1964 commenced a series of gifts in support of Museum purchases of postwar American art, including choice examples of Abstract Expressionism, Minimalism, and Pop Art. Shoenberg's sons, Sydney Jr., Robert, and John, shared their father's interest in art and in the Museum; each of them formed significant collections as well.

By the late 1960s the City of St. Louis witnessed a decline in both population and economy, which led institutional leaders to contemplate the formation of a taxing district that would encompass the county as well as the city for the support of the Art Museum, the Zoo, and the Museum of Science and Natural History. Enabling legislation was passed by the state in 1970, and in 1971 the city and county electorate voted to establish the Metropolitan Zoological Park and Museum District. Along with this second change in governance for the Art Museum came its third name in one hundred years.

#### THE SAINT LOUIS ART MUSEUM, 1972—

The inception of the Zoo-Museum District was a key factor in renovations to the crumbling physical plant that were executed over the succeeding fifteen years. In the late 1970s the east wing of Cass Gilbert's 1903 building was renovated and climate control was installed, followed by the construction of an administrative wing to the south of the Museum. In 1983 a doubling of the tax rate, along with a private fundraising campaign, provided sufficient funds for the renovation and climate control of the west wing of the original building. These changes had a dramatic and lasting effect on the Museum's ability to appropriately and graciously display its collection. Along with its efforts to restore and update the facility, the Museum continued to pursue new acquisitions. Long-standing donors maintained their level of generosity with significant gifts of works of art, and the Museum benefited from the generosity of new donors as well.

Indeed, the Museum's holdings in many collecting disciplines would be nearly non-existent without their enthusiasm. Henry V. Putzel gave prints by Jacques



Stella and Sydney Shoenberg Sr. with their sons Sydney Jr., Robert, and John

Callot, and Gordon and Marie Setz Hertslet bequeathed American drawings. Mrs. William A. McDonnell gave English, Continental, and American embroideries, and Christine Graham Long gave American and European glass. Mr. and Mrs. Milton L. Zorensky and Mr. and Mrs. Roland E. Jester gave English and Continental ceramics. Mr. and Mrs. Stanley Lopata gave French enamels. This honor roll of donors is extensive, and the names mentioned above represent only a few among the most notable. Amid this remarkable and steady flow of generosity, one man stands out: Morton D. May. His is the single most significant impact made by an individual collector on the Saint Louis Art Museum.

May was the grandson of one of the founders of the May Department Stores Company. Later in life he recalled a childhood trip to Europe with his parents as a “forced march” that he failed to appreciate; instead, he credited a course in modern art and architecture at Dartmouth College as his first awakening to a serious interest in art. Following World War II, May asked the painter Maurice Freedman, a relative, if there were any artists doing good work who weren’t well known. On Freedman’s recommendation, May bought his first paintings by Max Beckmann in 1948. Of the first eight German Expressionist paintings he saw at a New York gallery, he remembered that he thought them “sensational” but “extremely difficult to look at as they tend to distract the viewer.” In 1951 he bought seven of those eight.

As the prices of Expressionist art began to rise, May began to focus on Pre-Columbian art, and in 1960 his focus again shifted, this time to Oceanic art. In each case, he noted the works’ powerful and expressive qualities as a key attraction. May ultimately gave or bequeathed to the Museum over 5,100 works of art, nearly twenty percent of its collection.



Morton D. May with Max Beckmann, admiring the Beckmann portrait *Morton May*.

May's bequest created distinctive holdings of Oceanic art, Pre-Columbian art, and German art of the first half of the twentieth century. It also inspired curators and directors to develop the Museum's collection of German art of the latter half of the twentieth century, aided by a number of enthusiastic and generous donors of funds in support of these purchases. Donations of German art followed, among them Senator and Mrs. Thomas Eagleton's continuing gifts of and in support of German photography and Betsy Millard's gift of over one hundred postwar works, primarily German drawings, which she and her late husband Earl had collected.

Private collecting in St. Louis continues at a significant level, and outstanding gifts to the Museum still shape and enrich the collection, with gifts of modern and contemporary works of art from Mr. and Mrs. Ronald K. Greenberg, Mr. and Mrs. Barney A. Ebsworth, and Mr. and Mrs. Donald L. Bryant Jr. In more recent years, endowment funds established by generous St. Louisans have also provided support for art acquisitions. Donations of funds in support of Museum purchases have come from many generous individuals, as well as from the Museum's members, a portion of whose annual dues are allocated to acquisitions.

Over the past 125 years Museum purchases have accounted for the majority of works of art in the collections of Asian painting and sculpture, European art before the mid-nineteenth century, and American art before the mid-twentieth century. Gifts and bequests of collections formed in St. Louis have dramatically shaped the Museum's holdings of Near Eastern textiles, Chinese porcelains and bronzes, old master and modern prints and drawings, African, Oceanic, and Pre-Columbian art, and European and American painting and sculpture of the modern and contemporary eras.

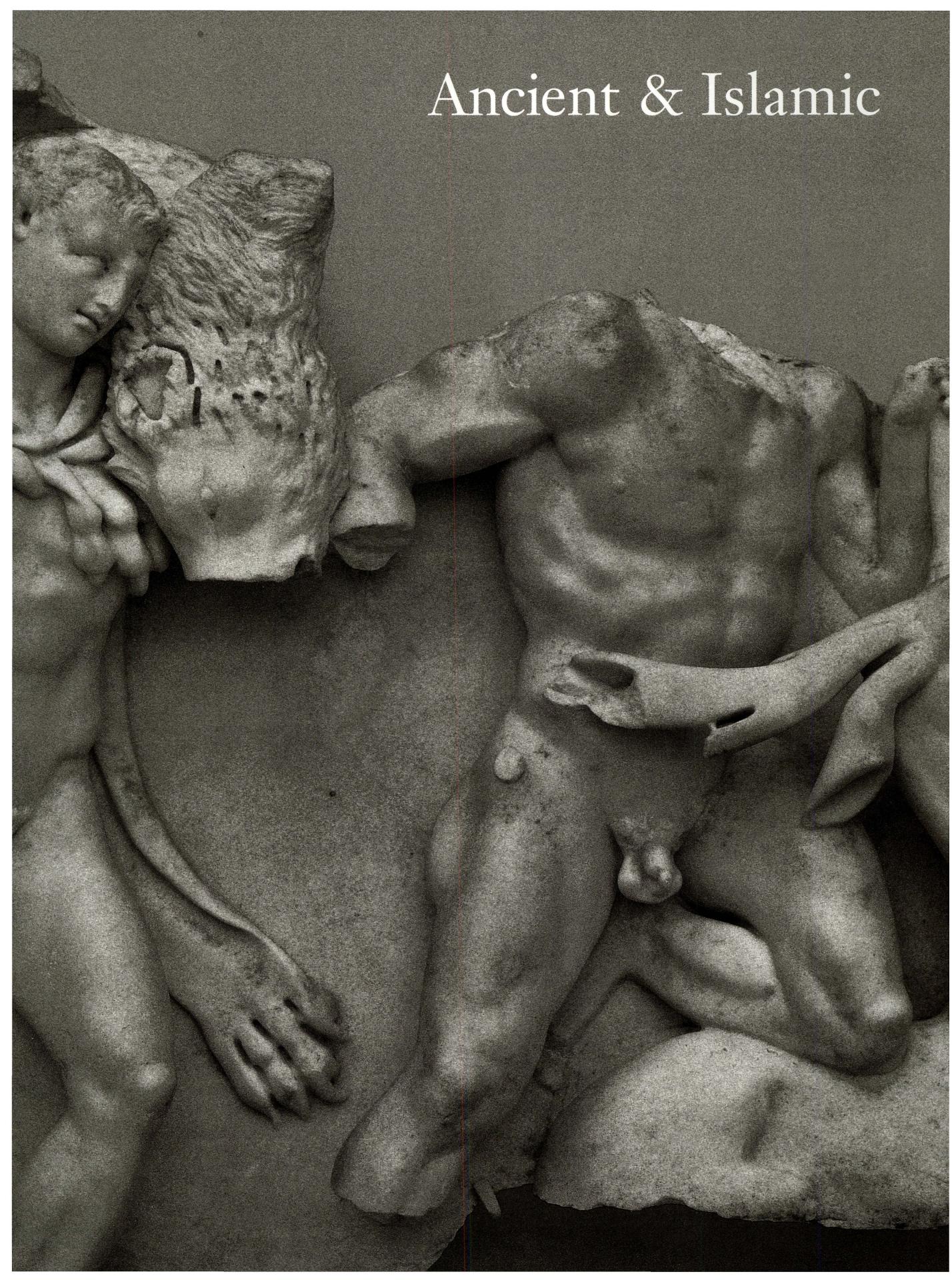
The donor or funding source for each work of art in the Museum's collection is cited throughout this volume and can be found on the individual works in our galleries. These names entwine this great collection with decades of generous public support and private legacy from generations of St. Louisans. I invite you to share their passion for great works of art in the pages of this book and in the galleries of the Museum.

Brent R. Benjamin  
*Director*





# Ancient & Islamic



## Man with Cup

c. 2500–2300 B.C.

Sumerian

calcite with lapis lazuli and shell inlays

height:  $4\frac{1}{2}$  INCHES (11 CM)

*Friends Endowment and funds given by*

*Mr. and Mrs. Christian B. Peper, Mr. and*

*Mrs. Lester A. Crancer Jr., and an anonymous*  
*donor 60:2000a,b*

The land of Sumer in modern-day southern Iraq is the traditional location of the Garden of Eden. Nearly a millennium before the great pyramid builders of Egypt, complex city-states flourished in this Mesopotamian region. By the early third millennium B.C., stone vessels and sculpture were being produced.

This somewhat portly figure with shaved head, wide-eyed stare, and flounced or feathered skirt has inlaid lapis eyes and nipples and carries a small carved lapis bowl. Such figures, which represented the donors who commis-



sioned them, would be found in the temple directly adjacent to figures of the deity who protected the city. The deities were fed and clothed as if the spirit of the divinity resided within the statue itself. The very life of the city and its population was dependent on satisfying the will of the gods. S.G.

## Bearded Bull's Head

c. 2600–2550 B.C.

Sumerian

copper with lapis lazuli and shell inlays

9 $\frac{1}{4}$  x 9 $\frac{1}{2}$  INCHES (23.5 x 23 CM)

*Friends Fund 260:1951*

This powerful head of solid copper has a hollow in the back so that it could be attached to a larger object. The masterful casting is brought to life with inlaid eyes of lapis lazuli and shell. It was probably part of a copper relief or a three-dimensional figure that protected the façade or interior of an early temple. The bull's massive head is emphasized by a stocky muzzle and shortened horns. The addition of a curled, wide beard looks curiously natural on an animal that symbolized the sky god An. As the embodiment of fertility and power, the bearded bull served as an ever-present symbol of divine protection and royal might through centuries of ancient Near Eastern art. S.G.





## Winged Genius

883–859 B.C.

Assyrian

alabaster

59½ × 35½ INCHES (151.1 × 89.5 CM)

*Museum Purchase 186:1925*

In the heart of his empire in the northern part of present-day Iraq, the Assyrian king Ashurnasirpal II built huge royal palaces that were guarded by colossal statues of man-headed bulls.

Endless reliefs decorating the interiors of the palaces portrayed the glory of the king and the mighty deities who protected him and his vast holdings. The carved image in this relief may represent a mythical being known as a winged genius. The figure ensures fertility and stability by pollinating a sacred tree with a cone and *situla*, a bucket with a handle. The cuneiform inscriptions over the surface of the sculpture expound King Ashurnasirpal's splendid endeavors and exploits. S.G.

## Figure of a Woman

Egyptian, Dynasty 12 (1991–1783 B.C.)

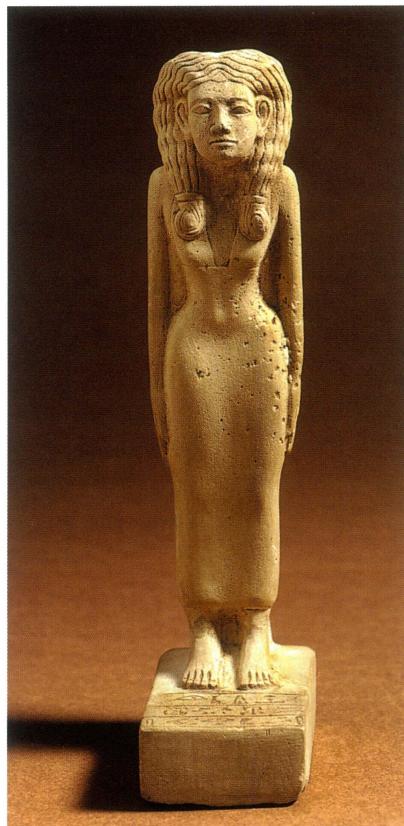
limestone

height: 6½ INCHES (16.5 CM)

Museum Purchase 30:1924

Itef, whose name is inscribed on this sculpture's base, stands at attention with her long, delicate arms held at her sides. Her voluptuous figure is accented by a gossamer linen dress, its wide straps covering her breasts and shoulders. An enormous wig cascades down her back in undulating curls and frames her delicate face with two bound tresses that tuck behind her ears, then end in spirals. This figure of a noblewoman has stern facial features and a massive spiral wig associated with the goddess Hathor popular in the Middle Kingdom.

During the Middle Kingdom women were rarely portrayed as individuals, and inscriptions were notoriously sloppy. Despite an inscription that identifies this female figure by a man's name and a dedication from "his" mother, this is most likely a funerary sculpture commissioned by a mother for her daughter. S.G.



## Hippopotamus

Egyptian, Dynasty 13

(1794–1648 B.C.)

faience

3½ × 7½ × 2¾ INCHES

(9.5 × 18.4 × 7.3 CM)

Funds given by Miss Martha I. Love

242:1952



Our image of hippos as playful and endearing creatures arises from a safe and relatively modern vantage point at the zoo. Such was hardly the sentiment in ancient Egypt, where herds of hippos were a constant threat to farmers' fields. The first pharaohs hunted hippos in the marshes and eventually drove them far south into Upper Egypt. Hippos became associated with chaos, and the hunt for hippos became a metaphor for how the pharaohs of ancient Egypt could conquer evil.

Small sculptures of hippos were placed in tombs as reminders of the Egyptians' love of hunting. Each of the sculpted hippo's legs was ritually broken in order to render it harmless in the afterlife. This figure of the corpulent beast was molded in faience, a crushed quartz glazed and fired at a relatively low temperature. Copper salts in the glaze would impart the bright blue or blue-green color so characteristic of faience objects. Over the animal's naturalistic shape, the craftsman painted lily plants that appear as a giant tattoo. S.G.



## Striding Man

Egyptian, Dynasty 6 (2323–2150 B.C.)

wood, ebony, plaster, and paint

height: 16 INCHES (40.6 CM)

*Friends Fund 1:1986*

Wooden statues from Egypt's Old Kingdom were often damaged by the natural conditions of rot and insects, as well as the wanton destruction wrought by tomb robbers. This unlikely survivor probably represents a nobleman or an official. Striding forward with assurance, he grasps the

loose end of his kilt and pulls it aside in an elegant flourish that may represent a gesture of adoration or supplication. The delicate figure is remarkable for the subtle modeling of the body beneath the pleated skirt, the careful details in the carving of the fingernails, and the distinctive inlaid nipples of ebony. Wooden sculptures of the deceased, like this one, were placed in various parts of tombs and in varying numbers, depending on the traditions that were popular during different Old Kingdom dynasties. S.G.



## Mummy Case of Amen-Nestawy-Nakht

c.900 B.C.

Egyptian, Dynasty 22

linen, plaster, and pigment

67 x 16 x 14 INCHES

(170.2 x 40.6 x 35.6 CM)

*Gift of Mr. and Mrs. Barney A. Ebsworth  
for the children of St. Louis 109:1989*

Amen-Nestawy-Nakht, a priest of Amun, was buried in this painted plaster case, called a cartonnage, which covered his carefully wrapped body. Additional outer wooden coffins, supplied only for wealthier clientele, probably made this package of protection complete. The cartonnage itself is decorated with painted words and images that illustrate the legion of deities who escort Amen-Nakht into the afterlife and protect him for eternity. Even the rendering of his face in golden tones with rich blue details alludes to his transformation into Osiris, lord of the underworld. In the top registers, Amen-Nakht is led by the gods Thoth and Horus to Osiris; the bottom register shows him being anointed by Horus and Anubis after he has passed the tests that prove his piety and purity. S.G.

## Mummy Mask

Egyptian, Dynasty 19 (1307–1196 B.C.)

plaster, linen, resin, glass, wood, gold, and pigment  
21 $\frac{1}{16}$  x 14 $\frac{1}{16}$  x 9 $\frac{1}{4}$  INCHES (53.5 x 37 x 24.7 cm)

*Friends Fund and funds given by Mr. and Mrs. Christian B. Peper, Mrs. Drew Philpott, the Longmire Fund of the Saint Louis Community Foundation, The Arthur and Helen Baer Charitable Foundation, an anonymous donor, Gary Wolff, Mrs. Marjorie M. Getty, by exchange, Florence Heiman in memory of her husband, Theodore Heiman, Ellen D. Thompson, by exchange, Dr. and Mrs. G. R. Hansen, Malcolm W. Martin, Sid Goldstein in memory of Donna and Earl Jacobs, Friends Fund, by exchange, and Museum Purchase 19:1998*

The New Kingdom was Egypt's golden age and a time of great wealth. The sculpture from that time was characterized by a subtle beauty, often with incredibly delicate and ornate carving. Elaborate garments and extraordinary wigs adorned aristocratic men and women alike.

This mask has an extraordinary presence. The combination of glass inlaid eyes, gilt face with shimmering, almost lifelike translucence, and realistic wig is unnerving. The craftsman who fashioned the wig out of thick resin carefully cut and modeled the plaits of hair in the latest style. The red "gold" coloring of her skin—a result of oxidation on the metal surface—may be purposeful or merely the product of the sulphurous fumes given off by the resinous wig. The fillet around her head, her eyes, and her nipples are inlaid with glass, surprising because glass was as costly and rare as the turquoise and carnelian for which it was substituted. The roughened surface of the mask's lips suggests they were once covered with a heavier gold foil. In each hand she holds a wooden amulet to signify strength and welfare. A delicate scene carved in relief on her arms shows her successful ascent into the afterlife on the boat of the Great God Osiris. S.G.





## Butchering Scenes, Tomb of Prince Mentuemhat

c.680–650 B.C.

Egyptian, late Dynasty 25–early Dynasty 26  
limestone

66 $\frac{1}{2}$  x 16 INCHES (169.8 x 40.6 cm)

*Museum Purchase 1:1958*

Mentuemhat was Prince or “mayor” of Thebes, a prophet of the god Amun, and governor of Upper Egypt. A hugely important political figure, he lived through the Assyrian invasion, their sack of his city, and the return to power of a new Egyptian dynasty. The reliefs that decorated his enormous tomb imitate many different artistic styles and suggest that Mentuemhat had more than a passing interest in art. These butchering scenes emulate an Old Kingdom style that had been popular when Egypt was powerful and building her eternal pyramids.

The grisly butchering is rendered in crisp detail, but the elegant curvilinear forms yield no hint of the unpleasant reality of the task. While some butchers are carving up bound cattle with distended and swollen tongues, others carry off hearts and entrails in large bowls. One butcher draws a sharpening stone from his belt and uses it on his machete-like knife. All of the elements of the scenes read as clearly as the hieroglyphs above, which inform us that these are the choicest bits of meat being prepared for Mentuemhat. S.G.

## Tapestry with a Shepherd Milking a Goat

late 5th–6th century

Egyptian, Coptic

linen and wool in tapestry weave

13 x 13½ INCHES (33 x 34.9 CM)

*Museum Purchase 48:1939*

This idyllic scene of an ancient goatherd collecting milk beneath a grape-laden vine was probably inspired by a Greek poem written centuries before. Such poetry described rural pleasures for harried city-dwellers longing for a simpler life. Within its thick frame, the tapestry's imagery includes birds inhabiting viny scrolls that grow out of globular vessels, all details derived from decorative elements of even greater antiquity.

Egyptian Christians, known as Copts, turned away from the traditional practice of mummification and chose instead to bury their dead in garments appropriate to their status. The country's dry climate often preserved both body and textile. This large woven medallion is one of a pair that may have decorated the top or lower corners of a splendid tunic. The undyed linen provides a striking "canvas" for the red and deep blue or purple threads (now aged to black). The weaver's palette suggests that the tapestry's pattern may have been derived from ancient mosaic floor patterns. S.G.





## Helmet

525–500 B.C.

Greek

bronze with ivory and bronze restoration

19  $\frac{3}{4}$  x 12  $\frac{1}{2}$  x 6  $\frac{1}{4}$  INCHES (49.2 x 32.4 x 17.1 CM)

*Museum Purchase 282:1949*

Images of warriors wearing helmets such as this one were depicted on Greek metalwork and ceramics of the sixth century B.C., but this is the only three-dimensional example that has survived from that early period. Its elaborate form and light weight suggest that it was a parade helmet rather than one actually worn in battle.

The helmet is unique in that it was hammered from a single piece of bronze. Its decoration includes intricate designs made by repoussé, punching, tracing, and engraving. The top of the helmet is surmounted by a ram's head whose horns, ears, and eyes have been restored. On the helmet proper, cheekpieces decorated with bronze appliqués of rams' heads mirror the ram's head above. Over the forehead, an elaborate series of engraved curls falls in a precise row to form the hairline. Below the curls is a curvilinear repoussé line that forms the eyebrows and terminates in bearded snakes' heads with forked tongues. S.G.



## Amphora

c.530 B.C.

attributed to the Antimenes Painter,  
Greek, active c.530–c.510 B.C.

terracotta

15½ x 10½ INCHES (38.7 x 26.7 cm)

*Museum Purchase 39:1921*

Early Greek art often celebrated the adventures of Herakles, a mortal son of Zeus born of his last child-producing indiscretion. Ready to right any wrong, the superhero was often foiled by the treachery of Hera, Zeus' unforgiving wife. One story tells of how Herakles visited Apollo's Delphic shrine to seek a cure. When the priestess refused to speak, he grabbed her tripod and threatened to start his own oracle.

The scene on this amphora captures the moment of Apollo's intercession; god and mortal are locked in conflict. On the right Herakles stands with his great protector, the goddess Athena, while the goddess Artemis, standing behind Apollo, balances the composition on the left. The space is filled with their bold, colorful, and finely detailed figures. This elegant, expensive container would have been used to carry wine to a larger vessel where it would be mixed with water during a large meal. Not a single inscription identifies the figures, but every guest would immediately recognize the event. S.G.



## Amphora

c.460 B.C.

attributed to the Berlin Painter, Greek,

c.500–c.460 B.C.

terracotta

14½ × 8½ × 8 INCHES (36.5 × 21 × 20.3 CM)

Museum Purchase 57:1955

The artist who made this beautiful amphora is simply identified with the museum in which his most famous work was first recognized. His style is so characteristic that more than two hundred vases are credited to him. A single figure is painted on each side of this container, a favorite composition that he often used. Here Nike, or Victory, is depicted as a beautiful woman with delicate wings, rising through the air and carry-

ing a *kithara*, or lyre, to the triumphant musician shown on the other side of the vase. A superb draftsman, the Berlin Painter's incredible flowing lines run over the reddish-orange surface of the vessel and provide the details of the figure. This red-figure technique, in which the designs remained in the natural color of the clay after firing, became more popular as the first decades of the fifth century B.C. closed. S.G.



## Grave Stele of Kallistrate

c.400 B.C.

Greek  
marble

33½ × 26¾ × 4¾ INCHES (85.1 × 67.6 × 12.1 CM)

*Museum Purchase 4:1933*

Classical sculptors who carved monuments for noble Athenians were influenced by brilliant masterworks such as the Parthenon and its sculptures. Individual grave monuments became elaborate dedications that included many figures

worked deep into architectural units. This stele, or grave marker, is a far simpler and more contemplative monument for a woman. Her name, Kallistrate, is carefully carved into the architrave above the figure. There is a second shallow-engraved and more awkward inscription above the major inscription that may identify her father, Kallisthenes. Finely engraved lines and faint patterns can also be seen on the flat architectural elements where bold colors would have enlivened the surface.  
S.G.



## Running Artemis

late 2nd century B.C.–early 1st century A.D.

Greek or possibly early Roman

marble

height: 28½ INCHES (73 CM)

*Museum Purchase 41:1924*

Greek artists often portrayed Artemis, sister of Apollo, as a huntress, usually running at full tilt. In this sculpture of the goddess, her chest is bound by a wide strap that helps define the breasts and torso as the wind slaps the fabric against her body. The figure once held a bow in one hand and may have been accompanied by a hunting dog or stag. While the diaphanous

drapery clings to the front of the goddess's soft torso, revealing all, it simultaneously swirls in deep folds and billowing trails, creating a series of masses that frame Artemis and highlight her animated movement.

The sculptor of this Artemis may have been inspired by a fourth-century B.C. statue of the goddess that was probably carved by Leochares. But in its movement and mass this sculpture is very different from the one attributed to Leochares and is hardly what could be called a copy. The back of the sculpture has been carved in a summary fashion, confirming that it was meant to be seen from the front. *S.G.*



## Infant Herakles

late 1st century B.C.

Greek or Greco-Egyptian

bronze with silver inlay

height: 24½ INCHES (62.9 CM)

*Museum Purchase 36:1926*

According to myth, the god Zeus fathered the hero Herakles with a human mother. In her rage at the birth of the child, Zeus' wife Hera sent a pair of snakes to kill the infant in his bed, but the child gleefully strangled them with his bare hands. Although baby fat abounds in this sturdy

figure of the infant Herakles, its solid stance, mature face, and aggressively outthrust arm provide all the clues needed for identification.

The sculpture's lustrous surface is a rare example of "black bronze." It was artificially darkened to emphasize contrasting gold or silver inlays, which can be seen in the child's eyes and teeth. The technique of making black bronzes was popular in Egypt as early as the sixteenth century B.C. and was still practiced in the third to first centuries B.C., but it probably ended by the early first century A.D., after Egypt came under Roman domination. S.G.

## Bust of an Unknown Man

A.D. 160–180

Roman

marble

32 x 22½ INCHES (81.3 x 56.2 CM)

*Museum Purchase 299:1923*

This curious portrait must represent a young man of considerable wealth. The high quality of carving and the lustrous finish of the marble skin that contrasts with the extraordinary fullness of his matte hair suggest that the finest sculptors were commissioned to execute this work. Said to have been found in a well near Athens, and enveloped in a heavy reddish incrustation still visible on the lower part of the chest, the bust may have been carved for a well-traveled Roman official or a young Greek aristocrat. Earlier scholars have questioned the antiquity of the portrait, due to its unusual surface incrustation and the possibility that one side of the chin and beard may have been re-cut. However, more recent investigation of the incrustation over the chest has confirmed the early date of this brilliant sculpture. S.G.



## Breast or Back Plate

7th–early 6th century B.C.

Italic

bronze

diameter: 9 INCHES (22.9 CM)

*Museum Purchase 53:1922*

Rushing toward the enemy at full tilt, warriors' spear points and bronze armor would bristle and flash in the sun. Helmets and shields were often emblazoned with terrifying images of the head of Medusa, mythological figures, or fearsome beasts. This fascinating design was created at a moment when many styles and mythologies were being mixed and melded in the Mediterranean region during the eighth and seventh centuries B.C. The fierce wolf-like beast filling the space bares its huge teeth and darts its tongue out like fire. Its tail terminates in a serpent's head that has large ears; its legs end in huge, three-talon claws. Bold armorial decorations, probably painted in bright, simple colors, would have struck fear in enemy soldiers. The disc is one of three bronze discs in the Museum's collection that were hammered with remarkable repoussé decoration and may have been the central elements of a set of body armor or shield bosses. Each disc was affixed to a leather or wooden substructure with a series of large decorative rivets that embellished the circumference. S.G.

## Sarcophagus Fragment

c.a.d. 160

Roman

marble

25 x 56 x 5 $\frac{1}{8}$  INCHES

(63.5 x 142.2 x 14.9 CM)

*Funds given by Agnes Friedman Baer  
in honor of James D. Burke 138:1987*



In the second century of the Roman Empire, it was customary for individuals to be buried in elaborately decorated stone sarcophagi that were carved with scenes of allegory, history, or mythology. This fragment of a sarcophagus preserves a section that shows six of the twelve labors of Hercules. The quality of the carving is exceptional, and the flow of the scenes contrasts with the more conventional device of isolating each labor in an architectural frame. The powerfully muscled figures of Hercules are delicately modeled and highlighted with unpolished surfaces to delineate human hair and animal fur.

In Greek mythology, Herakles (Hercules) was a favorite hero who was often headstrong and used his brute force before thinking. The most egregious of his misdeeds required a level of atonement that was carried out in a series of tasks known as the twelve labors. Roman mythology, however, presented Hercules as a nobler individual and the only mortal to be deified for service to mankind. His good deeds and deification seem to be a fitting subject for the decorative narrative on a wealthy Roman's coffin. S.G.

## Bracelet

c. 400

Byzantine  
gold

1 1/8 x 4 1/8 INCHES (3.4 x 10.5 CM)

Museum Purchase 54:1924

This sumptuous bracelet is from a set discovered at Tartous in Syria, but it was probably made in the bustling center of Alexandria, Egypt, during the Byzantine period. As part of an engagement or wedding ensemble given by a groom to his bride, it is an extraordinarily preserved example of a technique known as *opus interrasile*, which required piercing, cutting, and filing the gold sheet to create incredibly delicate motifs. The bracelet is D-shaped in profile and divided into



eight segments profusely decorated with patterns that include openwork crosses and various vine scrolls. The central section contains a Greek inscription that has been translated, "Pretty one, wear [it] in good health." S.G.



## Reliquary with Inscription

6th–7th century

Byzantine  
silver

3 1/8 x 4 1/8 INCHES (8.7 x 11 CM)

Museum Purchase 44:1924

A rare example of Byzantine church silver, this covered box has a fluted body and a large rosette decorating the lid. Lathe-cut grooves

define the flutes on the body and concentric grooves frame the rosette, creating a wide rim band. Within the band is a punched Greek inscription that could be translated, "Offering of TIBERINE, the deaconess, to St. Stephen." The bottom has a scratched graffiti that repeats the first word of the lid inscription: "Offering; two pounds, two ounces, four grams." That the box actually weighs less poses some interesting questions about whether that was the weight for a reliquary set, of which this is just one piece, or whether that was the weight before some of the box's contents were removed. A more intriguing translation of the inscription might be "Offering of the Tiberine Diaconate to St. Stephen," suggesting that the monastery of St. Symeon Stylites the Younger in Syria offered relics of that saint to a church or monastery bearing St. Stephen's name. S.G.



## Plate

9th–10th century

Iranian

glazed and slip-painted earthenware

1½ × 14½ INCHES (4.4 × 37.8 CM)

*Museum Purchase 283:1951*

Painted in the long, elegant strokes of Kufic script, this plate's inscription is among the most beautiful examples of calligraphy from the early Islamic period. The elegant inscription decrees that "Planning before work protects you from regret." The plate is one of a group of vessels that admonish the owners and their guests to be assiduous, careful, and virtuous in simple yet profound mottoes by which one might live a good life. The white slip body on which the calligraphy appears is related to Chinese por-

celains and stonewares imported to Baghdad, the seat of power and commerce in the early Islamic world. Potters assimilated Chinese shapes and decorative techniques and adapted them to unique and spectacular effects. In this case, the white slip, or liquefied clay, was painted over the surface of the vessel to mask its coarse body and to suggest coveted Eastern porcelains. Applying ornamental calligraphy to the expansive white surface created designs that were bold and appealing. S.G.



## Silk Panel

late 14th–15th century

Hispano-Moresque

brocaded silk

40 $\frac{1}{2}$  × 14 $\frac{1}{2}$  INCHES (103.2 × 37.1 CM)

Museum Purchase 52:1939

From the eighth century onward, Spanish weavers produced world-famous silks, continuing a tradition brought to Spain by Muslim conquerors. The seventeenth-century writer Maqqar-I noted that the southern region of Spain, then known as Andalusia, produced silks that were exported to the far reaches of the Islamic world and beyond. In the city of Almeria alone, there were said to be a thousand looms, each designated for the specialized weaving of brocade, scarlet, veils, or other goods. This silk panel preserves a riot of controlled color and design in two joined strips with twenty-one bands of pattern. Two horizontal friezes, consisting of nine bands each, separate the two large pattern fields of elaborate eight-pointed stars in a complicated arabesque ground. S.G.

## Basin

early 14th century

Egyptian, Mamluk period

brass with silver and niello inlays

9 $\frac{1}{4}$  × 21 $\frac{1}{2}$  INCHES (23.5 × 55.6 CM)

Museum Purchase 50:1927

This basin is an example of the exquisite portable objects crafted during the Mamluk period (1250–1517). Originally brought to Egypt as slaves, the Mamluks later became extraordinary patrons who built major architectural structures and decorated them with refined calligraphy. The elegant inscriptions decorating this vessel mirror the rich and complex composition of epigraphy and ornament found in



Mamluk architecture. Although the name of the original owner or patron is not known, the inscription identifies him as an officer of the highest class. A later owner added an inscription under the rim: "Made for our Lord al-'Imad." S.G.



## Pair of Doors

16th–17th century

Hispano-Moresque  
painted wood, iron,  
and gilding

14 FEET 11 $\frac{1}{2}$  INCHES  $\times$

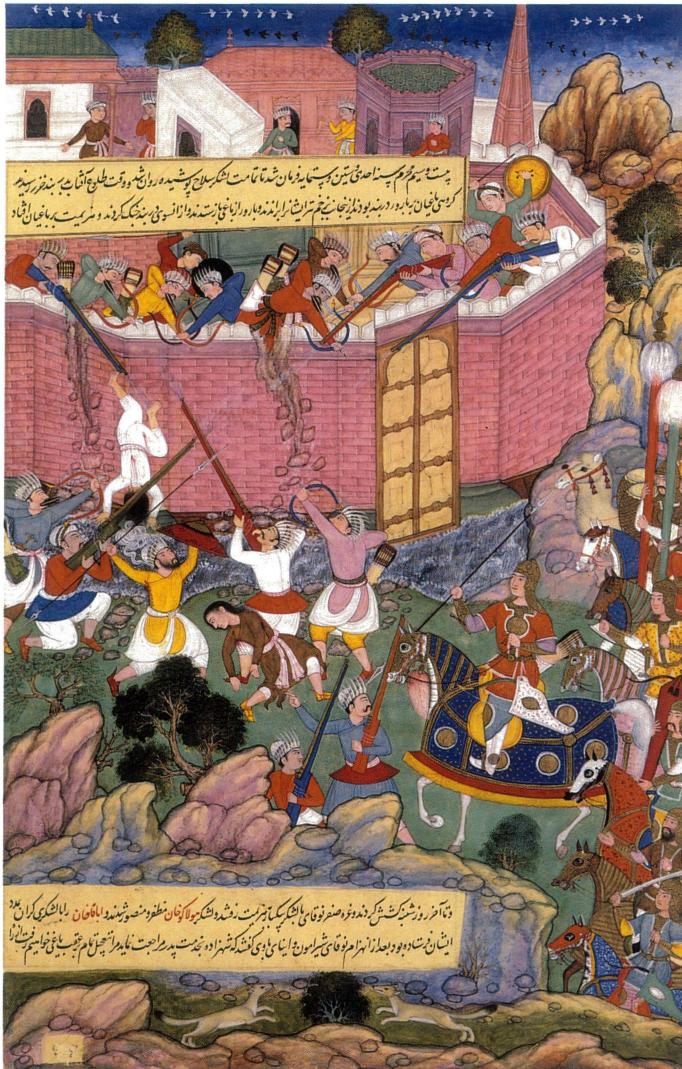
8 FEET 10 INCHES

(455  $\times$  269.2 CM)

*Museum Purchase 81:1937*

These doors came from the convent of Saint Isabel in Toledo, Spain. They would have led from an outdoor courtyard to an interior space. A fine example of hollow-core construction, the doors are covered with elaborate marquetry of small inlaid wooden pieces, known as lazo-work. The technique allowed the heavy sub-structure to expand and contract without causing serious damage to the surface. The

geometric design encrusting these doors was perfected in Egypt under the Mamluks (1250–1517) and remained popular throughout the Islamic world. The huge iron throw-bolt and studded iron rivets originally were gilt. Smaller doors, or posterns, were cut into the lower part of each panel for the daily comings and goings of the nuns and their helpers. S.G.



## Khem Karan

Indian, active c.1580–1605

*Siege of Khazar*, 1596, from the

manuscript *History of Chingiz Khan*

ink, color, and gold on paper

image: 13 1/4 x 8 1/8 inches (34.9 x 22.5 cm)

Gift of J. Lionberger Davis 388:1952

The dramatic and bloody siege at the city of Khazar was fought by two opposing Mongol armies in the thirteenth century. Hülegü Khan (died 1265), the Mongol conqueror who captured Baghdad and established the rule of the Il-khans in Persia, is here shown astride his

armored war horse in full battle dress, urging his troops onward into the savage fire of the enemy. The Hindu artist Khem Karan, one of the leading court designers and painters of the late sixteenth century, portrayed Hülegü as his troops are storming the fortified walls and winning the day against warriors of the Golden Horde. Hülegü was an illustrious ancestor of Akbar the Great, emperor of the Mughal dynasty of India. To commemorate the deeds of his forebears, Akbar commissioned his imperial artists to illustrate the *History of Chingiz Khan*, of which this battle scene by Khem Karan was a part. S.O.

## Kesu Dās

Indian, active c.1570–1602

after Georg Pencz, German, 1500–1550

from an album of Jahāngīr, Indian,

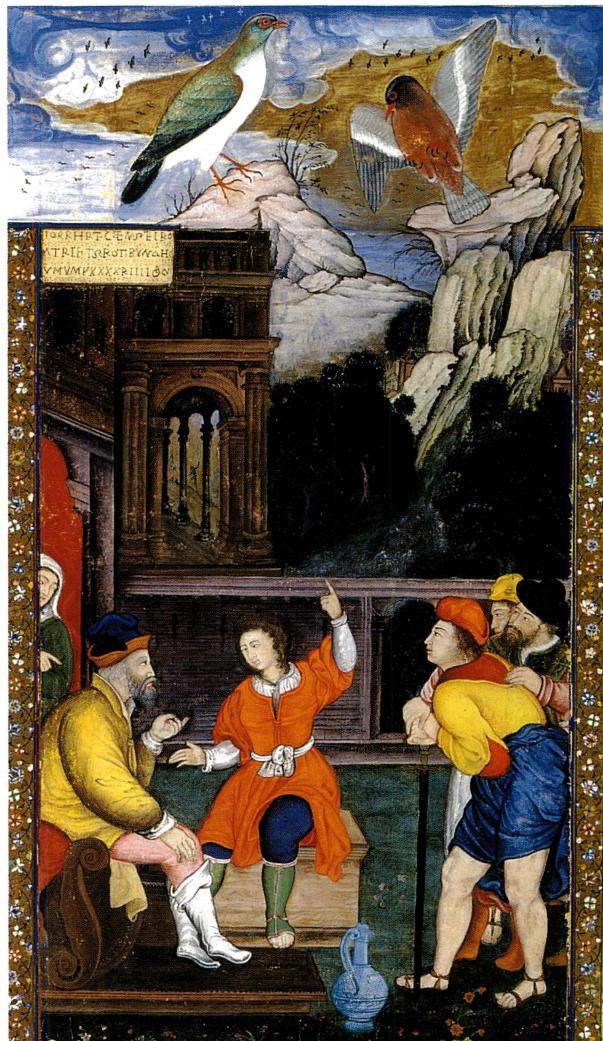
reign 1605–1627

illustrated border by unknown 17th-century court artist

*Joseph Telling His Dream to His Father*, c.1590  
watercolor, gilding, and calligraphy on paper  
image: 8½ × 4¾ inches (21.6 × 12.2 cm)

Gift of J. Lionberger Davis 403:1952

This painting is a curious combination of a European design derived from an engraving done in 1544 by the German artist Georg Pencz that was copied around fifty years later as a miniature painting by the Mughal court artist Kesu Dās, who specialized in Western themes. The Old Testament character of Joseph is shown recounting the prophetic dream in which his family as “the sun and the moon and the eleven stars” made obeisance to him. This painting is on the back of a sumptuously illustrated page with a poem by the artist Mīr Ali, who was famous throughout the Persian-speaking world in the sixteenth century as a writer of sublime calligraphy. Both the painting on the back and calligraphy on the front were collected by the Mughal emperor Jahāngīr (1569–1627); he ordered them to be assembled in a special album and given elaborate borders of scenes from a hunt by an unknown but highly skilled court artist at the emperor’s Allahabad palace. S.O.





## Compartment Rug

19th century

Turkish, Yürük

wool

71½ x 49½ INCHES (181 x 126.4 CM)

*Gift of James F. Ballard 89:1929*

The incredibly thick and lustrous wool pile of this rug is typical of Yürük products. *Yürük*, the Turkish word for “wanderer,” has been used to identify the nomadic people of Anatolia (modern-day Turkey). The term is used more to describe the wanderer’s place in society than specific regional associations. Yürük rugs made from local wools are very lightweight for their size. Given the sheen and difference in color

saturation when viewed from opposite ends, this rug almost appears to be silk. The design is reminiscent of octagonal ceramic tiles, but the small individual compartments are filled with highly stylized insect forms that may have developed from a floral motif of projecting leaves. Geometric shapes, some with legs, and amulet shapes fill the larger connecting spaces between the compartments.

This rug came to the Museum from James Ballard, an avid collector who recognized the importance and influence of early Turkish rugs. His renowned collection was divided between The Metropolitan Museum of Art in New York and the Saint Louis Art Museum. S.G.



## Medallion Rug

16th century

Turkish

wool

123½ x 90½ INCHES

(313.7 x 229.2 CM)

*Gift of James F. Ballard 98:1929*

The city of Ushak in modern-day Turkey was famous for its rugs by the early fifteenth century. Star Ushak rugs are identified by their large, star-shaped medallions that alternate with smaller diamond-shaped elements in a strong red field filled with small floral elements. While the colors in this rug are characteristic of Ushak work, this is the only one known to feature a

single repeated quatrefoil medallion. The rug is asymmetrical in that it has been shortened at the bottom. Its top and bottom borders have been reconfigured from its original borders, perhaps as a solution to early damage or a desire to resize. While most rugs this age are worn to their foundations, this one still has a full pile and dazzlingly splendid hues. S.G.



Asian





## Hayagrīva Lokeśvara

8th–9th century

Kashmiri

bronze with silver and copper inlays and pigment

8 $\frac{1}{2}$  x 4 $\frac{1}{2}$  x 3 $\frac{1}{2}$  INCHES (21.3 x 12.4 x 8.7 cm)

Gift of J. Lionberger Davis 256:1955

The horrific manifestations of gods reveal their roles as the terrifying guardians of Buddhist Law. On this sculpture the heads of three powerful *bodhisattva*—Lokeśvara, Vajradhara, and Avalokiteśvara—are a triple threat to the demonic forces of evil. Hayagrīva Lokeśvara, the Horse-head One, incorporates the animus of the trans-Asian horse cultures. The speed, strength, and endurance of the primal horse, the head of which rises confidently above the crowns of the other three deities, multiply the devastating effect of the gods' unleashed energies. Touches of silver and copper subtly enhance the sculpture's refined modeling and exquisite proportions, distinguishing it as a rare masterwork of the highest quality. S.O.

## Kūmara

15th century

Nepalese

copper with gilding and semi-precious stones

6 x 2 $\frac{1}{2}$  x 3 INCHES (15.2 x 7 x 7.6 cm)

William K. Bixby Trust for Asian Art 24:1971

Kūmara is an ancient Vedic god, the son of Śiva and Parvati. He appears as a lovely cherub, accompanied by his pet peacock, dancing on tiptoe and gesturing in time to celestial music. The diminutive body, in keeping with his childlike guise, is made of pure copper that has aged to a rich, dark patina. The strands of glass jewels in emerald green and ruby red that adorn the god catch the light, enhancing the spiraling twist of his swaying body. Kūmara's father, Śiva, once had to defend the gods against an army of demons. Śiva's wife Parvati, who hoped to distract her beleaguered husband from the battle, presented him with the brilliant child. Enchanted with the boy's beauty, Śiva bid him to dance. Kūmara began gently, then playfully, dancing with his fa-



ther. Their rapturous delight dispelled the anguish of the gods, as the whole universe moved in that single joyful moment. S.O.

## Ardhanārīśvara

12th century

Indian  
granite

43 $\frac{3}{4}$  x 19 $\frac{1}{4}$  x 9 $\frac{1}{4}$  INCHES  
(110.2 x 48.6 x 23.8 cm)

Friends Fund 70:1962

The Vedic god Śiva is represented here as Ardhanārīśvara, the Lord Whose Half is Woman, which is just one of the deity's many extraordinary manifestations. In Hinduism, Śiva was born from the very mouth of his father, the god Brahma. He emerged half male and half female, symbolizing the great unity of all things and the complementary aspects of gender and sexuality. The male side of the deity, his proper right side, raises the battle-ax and rests his forearm on the muzzle of the bull Nandin, Śiva's attendant. The god's masculine nature is reinforced by his broad shoulder, wide chest, and flexed knee. The figure's left side, which bears a lotus flower, has a swelling single breast and full, thrusting hip that reveal her sensual femininity. In this androgynous guise, Ardhanārīśvara is a symbol of creation that paradoxically cannot procreate but is nonetheless a universal being, the perfect, self-fulfilled whole. s.o.





## Wine Vessel

11th century B.C.

Chinese, Shang dynasty

bronze

5 1/8 x 3 1/4 x 3 inches (14.7 x 9.5 x 7.6 cm)

*Gift of J. Lionberger Davis 215:1950*

The unique shape and unusual decoration of this ancient bronze distinguish it from all other known ritual vessels ever made in China. Sacral implements for wine came in a variety of sizes,

shapes, and functions. The *zhih*, a common bronze vessel used as a wine cup, generally bears the standard ogre mask and is often round in circumference and rather stolid in profile. This goblet, with its beautifully sensitive ascendent outline and an ergonomic oval cross-section and lip, possesses a slightly wider, grander character. Its finely aspiring movement and shape are complimented by four elegantly plumed, stilt-legged, long-necked birds, an extremely rare motif among bronzes of this or any age. S.O.



## Wine Vessel

11th century B.C.

Chinese, Shang dynasty  
bronze

18 x 9½ x 12 inches

(45.7 x 24.1 x 30.5 cm)

Gift of J. Lionberger Davis 221:1950

The perfection of late Shang metalwork is epitomized by stately ritual bronzes of refined proportions and scale such as this *lijia* vessel. The decoration of the wine container is elegantly restrained, just two narrow bands of miniaturistic,

line-and-ribbon motifs at the neck and shoulder, a fine bestial-headed handle of modest size, and simple, parallel lines that echo the three noble arches connecting the legs. The rest is pure shape and form, the body's comely outline so smooth and well-modeled that the vessel has a remarkable pneumatic quality. The equally beautiful dedicatory inscription of twenty-seven ideographic characters cast on the vessel under the curve of the handle speaks of the favor bestowed upon a loyal courtier by a Shang king and the royal reward by which this *lijia* was commissioned in honor of a revered ancestor. S.O.



## Wine Vessel

late 11th century B.C.

Chinese, Western Zhou dynasty  
bronze

24 1/4 x 14 1/4 x 10 1/4 inches

(62.5 x 37.1 x 26.4 cm)

Museum Purchase 2:1941a,b

The provocative sharp hooks, spurs, and spikes bristling from the surface of this extraordinary *fanglei*, or sacrificial covered vessel, instill in it a power meant to inspire awe and dread. The sculptural force of the wine container is enhanced by its impressive size and architectonic structure, imbuing it with an almost menacing, physical presence that is punctuated by the pointed antlers of the three-dimensional bestial heads. Low-relief dragons and ogre masks further

ornament the vessel in distinct registers that follow a highly symmetrical decorative order. The horizontal orientation of the ornamental bands achieves a measured, visual balance, giving the work an eminent stateliness that complements its aggressive character. The body of the *fanglei* is distinguished by an unusual double monster mask on each side, one above the other, and a very rare inscription of a single divinatory character that is likely a name of a fiefdom. S.O.

## Grain Vessel

first half 6th century B.C.

Chinese, Eastern Zhou dynasty

bronze

12 $\frac{3}{4}$  x 16 $\frac{1}{2}$  x 9 $\frac{1}{2}$  INCHES

(32.1 x 42.9 x 24.1 CM)

Gift of J. Lionberger Davis 223:1950

An exuberant pair of rampant dragons serve as the handles on this impressive ritual bronze. It was originally enhanced by a large, elaborate cover ringed with eight flaring, openwork petals and the same rhythmic pattern that is found on the vessel and its square base. This *gui*, or covered food container for grain, was part of as many as seven identical ritual bronzes, six of which have survived. The Saint Louis *gui* bears

a simplified version of a wave pattern derived from more sculptural bronze designs of the earlier Western Zhou period, around the ninth century B.C. But here the wave motif, reduced to pure outline in low relief, appears flat, regular, and predictable. The drama of flamboyant dragons with flowing manes and sinuous, snake-like bodies rejuvenated the use of the more conservative, archaic wave design. S.O.



## Guanyin

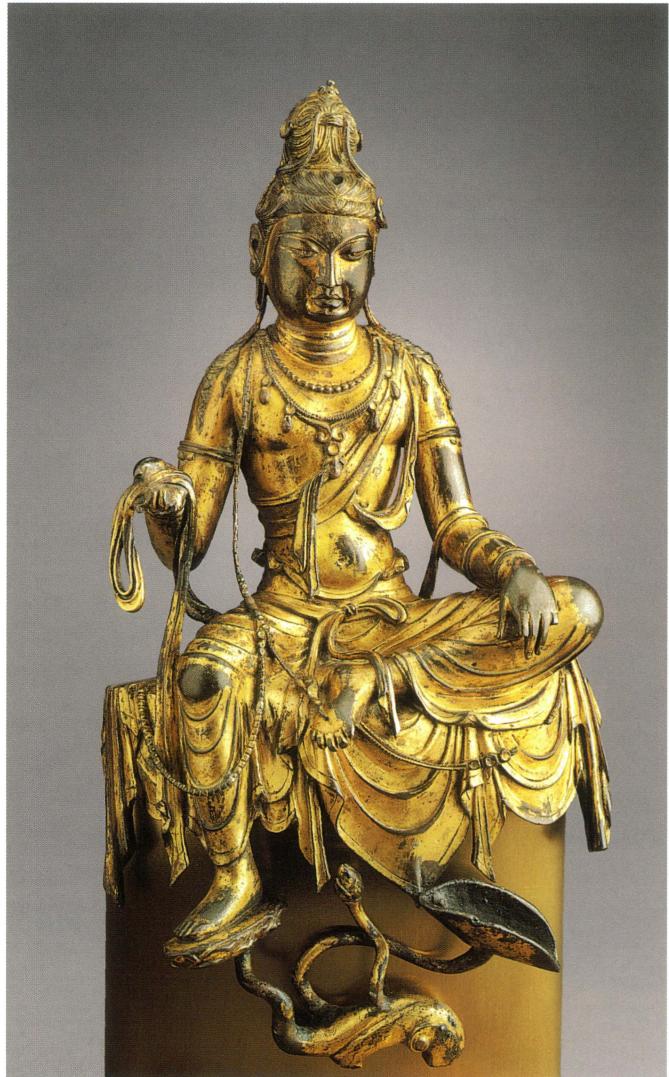
8th century

Chinese, Tang dynasty  
bronze with gilding

10 $\frac{1}{2}$  x 5 $\frac{1}{2}$  x 3 $\frac{1}{2}$  inches  
(27.3 x 13.7 x 9.2 cm)

*Museum Purchase 36:1933*

The Indian Buddhist deity Avalokitesvara is transformed in this sculpture into Guanyin, a manifestation of the Merciful One who remains on earth for the saving of souls. The compassionate demeanor of the saint is expressed in the tilt of his head and downward glance—the kindly look of a savior ready to take on the sins of the faithful. The saint dresses in princely attire with flowing silks and strands of jewels, his athletic and nearly sensual body a reflection of the material world in which he must dwell. Divinity is revealed in the perfection of form and the reduction of superfluous detail, the torso becoming columnar, the limbs tubular. This sculpture achieves the ideals of high Tang style, a delicate balance between material form and spiritual abstraction in keeping with the role of Guanyin. S.O.



## Śākyamuni Buddha

c.575

Chinese, Northern Qi dynasty

marble with traces of pigment

63½ x 18 x 9 INCHES

(161.9 x 45.7 x 22.9 cm)

*Museum Purchase 182:1919*

The serene, introspective demeanor of this Buddha is enhanced by the white, cool character of the marble stone and the figure's formal stance. The historical Buddha is presented in the guise of a mendicant monk. The sculpture, which bears traces of old pigment, had originally been painted to show the richly colored and embroidered patchwork silks of a priest's surplice. There are two rare features carved on this Buddha. Just beneath the left shoulder is a finely carved, inverted fan shape that represents the gathering of cloth in a clasp, and nestled between Śākyamuni's ankles is a fruit-like motif that has been interpreted as either a lotus bud or jewel-like pearl, both symbols of purity. s.o.





## Lotus and Ducks

late 13th century

Chinese, Southern Song dynasty

pair of hanging scrolls: ink and color on silk  
each: 48 x 24 inches (121.9 x 61 cm)

*Funds given by an anonymous donor, the Ruth Peters MacCarthy Charitable Trust, Dr. Patricia L. O'Neal, Dr. and Mrs. Andrew Luh, Mr. and Mrs. Robert E. Kresko, and an anonymous donor 33:1998.1, 2*

The mated pairs of waterfowl in this matched pair of paintings of lotus are symbols of marital fidelity and happiness. The promise and richness of life are represented as flower buds and full

blossoms rendered in minute and sensitive lines of white and pink against large lotus leaves in contrasting malachite green. These scrolls were created by the southern Piling studios which were famous for their decorative paintings of birds and flowers, specializing in works with themes of celebration and harmony. In China, the lotus evokes memories of hot, languid summers filled with the flower's lovely fragrance. Matching lotus scrolls were presented to newlyweds in hopes of a productive family life, for each flower hides a pod filled with sweet seeds, symbolizing abundance and many children to the loving couple. s.o.



## Guanyin

11th century

Chinese, Northern Song dynasty  
wood with pigment and gilding  
height: 39 INCHES (99.1 CM)

*Museum Purchase 110:1947*

Guanyin is a Buddhist deity, a saintly, enlightened being who remains in the material world to aid in the salvation of all mortals. He is portrayed here as a princely, androgynous man, wearing a tiered crown, bedecked with jewels, and richly clothed in the light, diaphanous silks of an Indian raja. The relaxed pose of Guanyin

is known as "great royal ease." He leans on one arm, his knee raised to rest his long, extended arm with sensitively rendered hand and fingers. The figure, also known as the Compassionate and Merciful, is still and composed, but there is a sense of flowing movement that begins in the complicated openwork of the crown, moves down to the shoulders through the sinuous locks of hair, and continues along the body amid swirls of silk and soft scarves that appear to ruffle and sway as if touched by a passing breeze. S.O

## Dish

early 12th century

Chinese, Northern Song dynasty  
porcelaneous stoneware with glaze

1 1/8 x 6 1/4 inches (2.7 x 17.1 cm)

*Bequest of Samuel C. Davis 973:1940*



This simple but extraordinary dish is one of the great mysteries of Chinese pottery known as imperial Ru ware. The intrigue surrounding the ware begins with its extreme rarity; this dish is one of a very small number of Ru in the West. The mystique of Ru is further enhanced by its remarkably subtle celadon glaze, a unique color that is soft blue-green with an underlying blush of rosy pink. The finely crackled glaze appears as if slivers and flakes of ice were frozen in the celadon. This tantalizing play of color, featuring contrasting elements of warm and cool as well as soft and hard, appeals to the eye and to the touch, especially when the glaze covers such a refined and elegant shape. The secrets of the Ru kiln were lost for eight hundred years until the site was discovered and excavated late in the twentieth century. S.O.

## Bowl

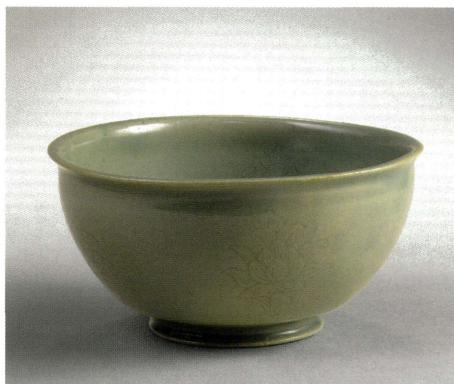
12th century

Korean, Koryō period  
porcelaneous stoneware with glaze

3 1/4 x 6 1/8 inches (8.3 x 16.8 cm)

*Museum Purchase 170:1916*

The full bowl, gently everted lip, and finely finished foot of this celadon must have been a pleasure to caress while drinking from it. The bowl's combination of delicately incised floral pattern and exceptional blue-green color reveals an elegant restraint and consummate taste. Such beauty in Korean ceramics was admired, even by the discriminating Chinese who unabashedly wrote of the remarkable "green wares of the Koryō." The full, expansive shape reflects the richness and glory of Korean culture during the early twelfth century, when its finest ceramics



rivaled imperial Chinese wares. The execution of the lip and foot distinguish this very rare work from other Koryō ceramics because they are in fact closely modeled on Chinese palace wares and exemplify the aesthetic, artistic, and technological exchange between Korea and China during the late eleventh and early twelfth centuries. S.O.



## Covered Jar

8th century

Chinese, Tang dynasty  
glazed earthenware

8 $\frac{1}{2}$  x 8 $\frac{1}{2}$  INCHES (22.5 x 20.6 CM)

Museum Purchase 18:1951a,b

The drops, dribbles, and dabs of rich, deep blue glaze covering this ancient globular jar give it a strikingly modern appearance. Order and symmetry are relinquished on the surface

of the jar, leaving abstraction and spontaneity to rule in this unusual display of decorative abandon. The regular, ordinary patterns of the staid Tang ornamental repertoire are replaced here with random splashes that are aesthetically in keeping with the wilder aspects of eighth-century calligraphic styles. The apparent frivolity of the decor is tempered by the use of a luxuriant cobalt blue, a costly import from Samarkand along the fabled Silk Road, which heightens the rare and exotic quality of this jar and its lid. S.O.



DETAIL





attributed to

## Liu Cai

Chinese, active c.1080–1120

Northern Song dynasty

*Fish Swimming amid Falling Flowers*,

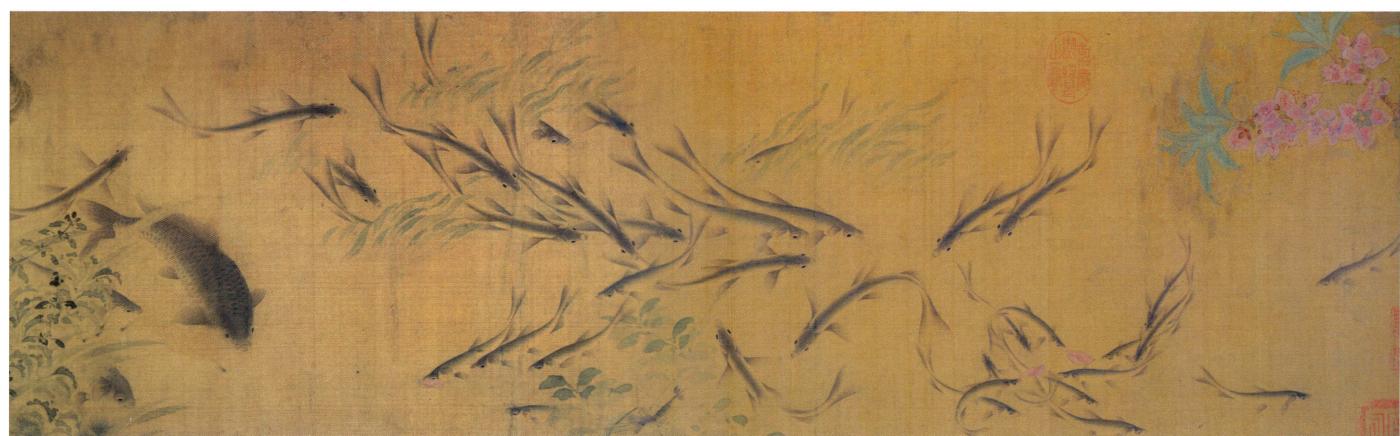
late 11th–early 12th century

handscroll; ink and color on silk

10 $\frac{1}{2}$  × 99 $\frac{1}{2}$  INCHES (26.8 × 252.2 CM)

William K. Bixby Trust for Asian Art 97:1926

Delicate pink flower petals drift down into a pool and strike the water's surface, attracting the attention and appetites of slender silvery fish swimming below. A lucky one with a petal tight in its mouth flees from envious pursuers down toward the depths and an underwater world teeming with life. Spiny rock fish cavort among the water weeds that hide spidery shrimp and swarms of small fry, while large carp and goldfish swim fluidly along. Vivid movement and the watery environment of marine life were specialties of the artist Liu Cai, a court painter who was renowned for representing his subjects down to the "very scales of a fish's tail." Although the scroll is unsigned, the painting is an acknowledged masterwork by Liu Cai and among the great rarities in Chinese painting. S.O.



## Crown

10th–11th century

Chinese, Northern Song dynasty

bronze with gilding and repoussé decor

7 1/2 x 8 x 8 1/2 inches (19.4 x 20.3 x 21.6 cm)

Funds given by Edith Spink in memory of her husband, C. C. Johnson Spink 108:2002

The dramatic decor of this gilded, high-peaked crown is distinguished by extraordinarily fine repoussé in high relief. The image of a large flaming jewel, flanked by two large, seated dragons, rises to the height of high auspicious clouds from an opened lotus, the blossom itself emerging from an endless sea of waves. Thousands of minute dragon scales are individually

hammered and picked out with pin-prick indentations. What seems like gold granulation—the single strand of beads along the bands of grapes and vines—is again fine hammer work so fluidly produced that the crown appears as if cast from molten metal instead of cold-worked with tools. This elaborate crown was presented by the Chinese Song court as tribute to a Qidan envoy of the Liao dynasty (916–1125). The foreign Qidan were a confederation of powerful northern tribes that threatened the borders of China and were often erstwhile allies of the Chinese, who mollified the Qidan with gold bullion, rare tea, and sumptuous goods, including fine gilded metalwork such as this crown. S.O.





## Meiping Vase

early 14th century

Chinese, Yuan dynasty

porcelain with underglaze blue

16 1/2 x 10 1/2 inches (42.5 x 26.7 cm)

*Funds given by Edith Spink in memory of  
her husband, C. C. Johnson Spink 2:2000*

The imperial blue-and-white porcelains of the Yuan dynasty were artistic and technical marvels, yet they were a shocking departure from Chinese style, especially palace taste that had favored the jade-like, subtle monochromes of the native celadon tradition. Bold arabesque designs

of lotus and peony in imported mineral cobalt stand out in registers against a pure white body of kaolin clay, all fused under a clear, hard, vitreous glaze. The new decorative order of kinetic scrolls and high-contrast effects was antithetical to the Chinese monochromatic tradition and reveal a pervasive foreign influence, a consequence of the far-reaching cultural vitality of the Yuan dynasty and their intimate familiarity with Persian design. Only the shape of the pot is thoroughly Chinese. Broad shouldered and narrow waisted, the so-called "plum vase" is robust, with a presence that is at once solid and stable but also ascendant and aspiring. S.O.



## Lohan Summoning Dragons

14th century

Chinese, Yuan dynasty

hanging scroll: ink, color, and gold pigment  
on silk

74 x 41 inches (188 x 104.1 cm)

Museum Purchase 109:1919

The holy figure wreathed in a halo of divine light is a *lohan*, a disciple of Buddha. He is attended by a finely attired, dark-skinned servant holding a wooden staff and is greeted by a

richly dressed layman of the Buddhist faith. The luxurious quality of the painting extends even to the landscape in which the pine branches and rocks have been painted in semiprecious minerals of malachite and azurite highlighted in gold. In his priestly robes of sumptuously woven silks, the *lohan* sits on a large cushioned rock as he receives the salutations of his visitor. The humble act of homage to the saint miraculously summons five small dragons swathed in swirling mist to witness and bless the spiritual meeting. S.O.



## Mañjuśrī

late 14th century

Chinese, Ming dynasty

hanging scroll: ink, color, and

gold pigment on silk

63 1/2 x 30 1/2 inches (161.3 x 76.8 cm)

Museum Purchase 110:1919

The regal *bodhisattva* Mañjuśrī, Lord of Wisdom, is crowned with a finely bejeweled tiara and is sumptuously dressed in vibrantly colored silks of contrasting red and green shot with heavy gold

figures. He is presented beneath a royal canopy encircled by a grand halo and multicolored clouds and sits on a lotus throne atop his vehicle—the lion that is leashed by an attending groom. The young Sudhana, who stands in adoration, identifies the scriptural reference of the scroll as the Flower Garland Sūtra in which Mañjuśrī assists the child on a quest for enlightenment. Mañjuśrī is among the most important deities in the Buddhist pantheon, and the Flower Garland Sūtra later became one of the most important scriptures in Chinese Buddhism. S.O.



## Dai Xi

Chinese, 1801–1860

Qing dynasty

*Viewing the Waterfalls at Longqiu*, 1847

handscroll; ink on paper

12 $\frac{1}{2}$  × 41 $\frac{1}{2}$  INCHES (31.9 × 105.1 CM)

William K. Bixby Trust for Asian Art and

Museum Shop Fund 7:1985

The orthodox artist Dai Xi was commissioned by a young scholar to paint the landscape of Longqiu on Mount Yandang in eastern Zhejiang Province, a place renowned for its majestic waterfalls. The mountain was remote and nearly inaccessible, but the young man had ventured a visit to the distant site to admire the beautifully

bizarre natural rock formations, the immense, grotesque geological oddities that so wonderfully complemented the spectacular dual falls cascading into the mountain's Dragon Pool. Dai Xi fittingly inscribed the beginning of the painting in ancient seal script, as if the title itself was carved on the very rock of the mountain. He built up layers of muted gray using an old, worn brush, gradually but richly texturing the landscape to an extraordinary silvery appearance. In keeping with the idealized literary character of the theme, Dai Xi empathetically depicts his patron, the young scholar, seated alone in the poolside pavilion, serenely contemplating the clouds of fine mist rising from the roiling froth of the powerful falls. S.O.

## Daoji

Chinese, 1642–1707

Qing dynasty

*Landscape for Yongweng*, c. 1687–90s

hanging scroll: ink on paper

69 1/2 × 26 1/2 inches (177.5 × 67 cm)

Friends Fund and funds given by Mary and Oliver Langenberg, Mr. and Mrs. Whitney R. Harris, Mrs. James Lee Johnson Jr., Susan and David Mesker, an anonymous donor in honor of Sam and Marilyn Fox, and Dr. and Mrs. Andrew Luh 79:2000

Daoji's powerful landscape and bold calligraphic inscription exemplify his insistence on an artistic individuality that transcends tradition. He created a very personal style through intense study of ancient calligraphy and painting. Landscapes of trees, rocks, and mountains are translated into monumental archetypes by his unique and highly acclaimed schematic system of richly varied ink, sumptuous texture, idiosyncratic line, and expressive brushwork. In this painting, Daoji reveals the intimacy of the literati experience in the scene of friends fishing and talking quietly together on the river and again in the pavilion high within the mountain. Spatial movement and patterns from the foreground promontory to the distant peaks are subtly balanced with Daoji's prominent inscription, which is itself a brief discourse on the characteristics and importance of personal style as a primary force in changing tradition. S.O.





## Wang Wending

Chinese, late 19th–early 20th century

*Gathering of the Immortals*, 1919

pair of six-panel screens: ink and color on gold-leafed paper

each: 86 1/4 x 98 1/2 inches (220.3 x 250.5 cm)

*Funds given by Miss Helen M. Longmire, Mr. and Mrs.*

*Stanley F. Jackes, Mrs. G. Gordon Hertslet, the Columbia*

*Terminals Company Charitable Trust, Mrs. Clark P. Fiske,*

*and donors to the 1983 Annual Appeal 42:1984.1,2*



The artist Wang Wending portrayed the birthday of the Daoist deity Queen Mother of the West at the Flat-Peach Gathering, a decorative theme symbolic of longevity that was particularly appropriate for the sixtieth anniversary of the Li family matriarch Madame Chen, for whom it was painted. According to popular legend, the Queen Mother ruled a fairy isle where the Peaches of Immortality grew every three thousand years, and upon their ripening and harvest the Queen would celebrate her birthday. She can be found in the painting on a high seat, surrounded by maidens beneath tall, grotesquely gnarled trees. Musicians play a concert for her in the distance. Looking dour and resigned to her ever-increasing age, the Queen silently receives the congratulations and gifts of the many other immortals who come with their familiars, including the red-crowned crane, spotted deer, and white ox unicorn. S.O.



## Banquet Table

16th century

Japanese, Muromachi–Momoyama periods  
wood, lacquer, gold, and silver

7½ × 13½ × 13½ INCHES (18.7 × 34.9 × 34.9 CM)

Funds given by Mr. and Mrs. John Peters MacCarthy  
and Director's Discretionary Fund 109:2002

The sumptuous gold-lacquer chrysanthemums  
decorating this serving table celebrate the  
beauty and abundance of autumn. Revealed  
among delicate, lacy leaves, a profusion of blossoms  
in low relief is echoed by spiraling clouds

of swirling gold and silver flake, all against a  
gold-dusted, "pear-skin" ground. The raised,  
neatly indented corners on the top complement  
the four finely proportioned legs, the taut, curv-  
ing shapes of which give the table an elegant  
and dynamic form. In style and technique, this  
table closely conforms to work from sixteenth-  
century Kyoto, especially the costly commissions  
for the nobility and the ruling military class.  
Beautifully set with gourmet morsels before an  
honored guest, the table would exemplify the  
lavishly ornate high aristocratic style of later  
shogunal Japan. S.O.

## Amitābha Buddha

mid-13th century

Japanese, Kamakura period

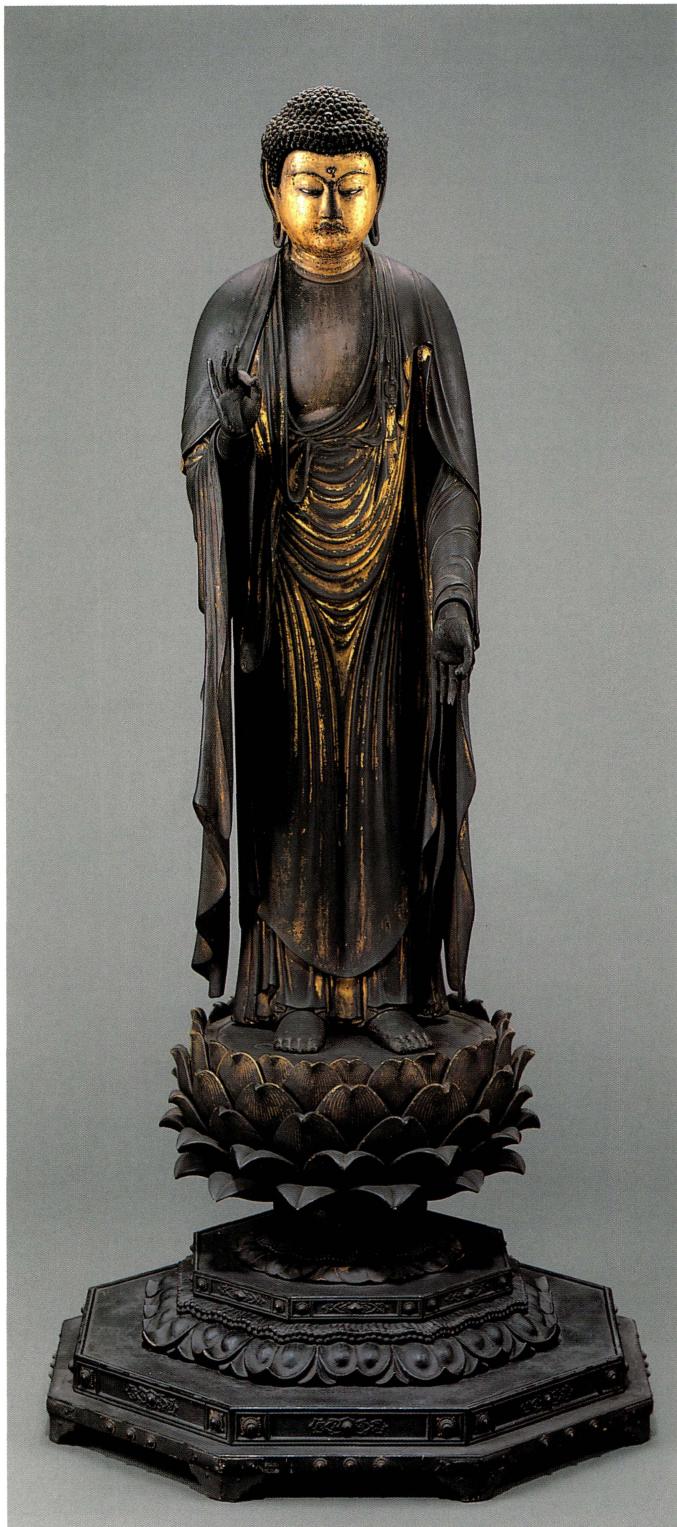
wood with gold pigment, lacquer,  
gilding, and crystal insets

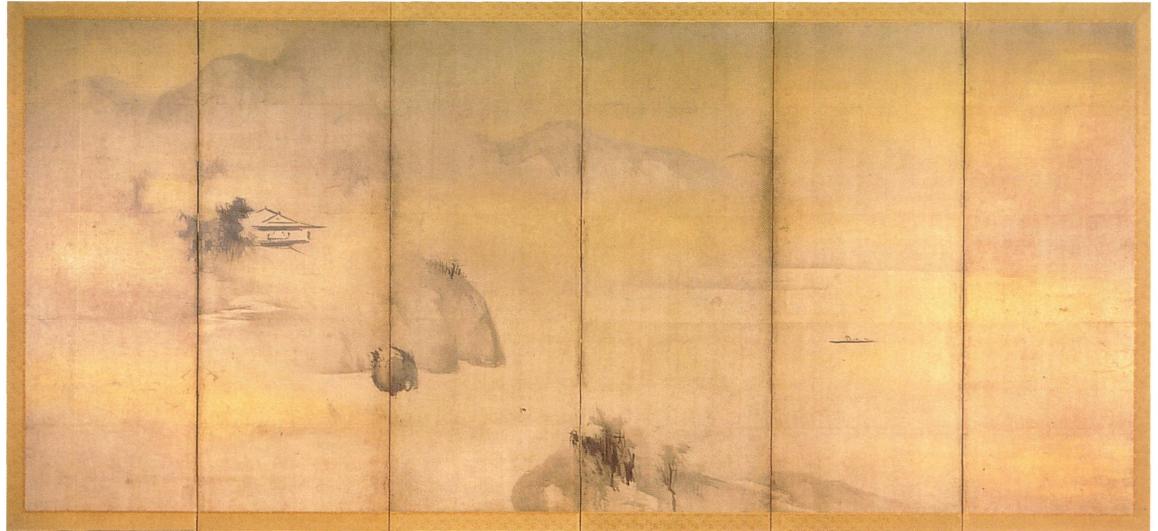
44 $\frac{1}{2}$  x 20 x 20 inches

(112.7 x 50.8 x 50.8 cm)

*Museum Purchase 132:1966*

This figure of Amitābha Buddha is sculpted from fine woods and overlaid with layers of lacquer and gold. Beautifully inset eyes of crystal enliven its serene and open face and give the deity a sublime expression of gentle warmth and compassion. Its fine hands are carved in delicate gestures to soothe and beckon the faithful, especially the dying, who held multicolored silken cords tied from the sculpture to their fingers so that Amitābha could personally lead them to paradise. This is the Buddha of Boundless Light, whose sympathetic human form was created in direct response to the devotion of the common people and their great patronage of Amitābha temples. The popularity of the deity was due to Amitābha's promise to all believers that their faith alone extinguished the endless cycle of reincarnation and that everyone calling his name would be reborn in Sukhāvatā, the "land of bliss." S.O





Kaihō Yūshō

Japanese, 1533–1615

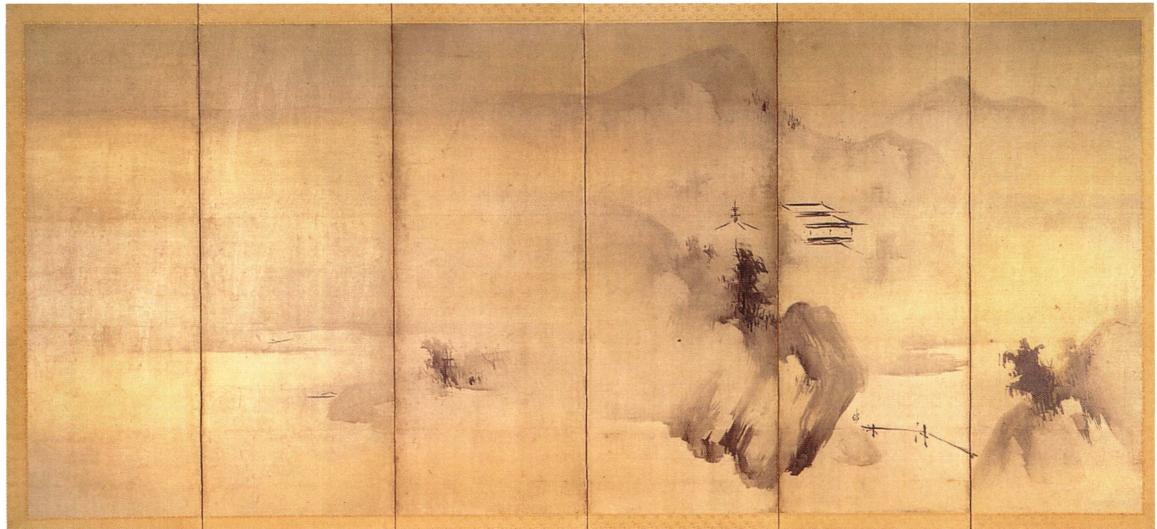
Momoyama period

*Landscape*, c. 1602

pair of six-panel screens: ink and gold on paper

each:  $69\frac{1}{4} \times 148\frac{1}{4}$  INCHES (175.9  $\times$  377.2 CM)

*Friends Fund 59:1962.1, 2*



Kaihō Yūshō excelled in the painting tradition associated with Zen Buddhism in which the notion of emptiness is expressed in the tranquil disintegration of the physical world and the opening of a timeless and infinite void. He created vast expanses of water and space balanced by land masses of marshy shores and distant mountains. His vistas were of rivers and lakes, the humid environs of cloud and mist that shrouded rocks, trees, and peaks, obscuring

even great monasteries and rendering human figures small and nearly inconsequential. The mastery of Yūshō's brush is seen not only in the dark, emphatic character of his rocky promontories and sharply delineated roof lines but especially in his use of subtle, finely graduated washes of ink and gold that convey an amorphous, ambiguous quality of emergence and ultimate dissolution of the illusionary material world. S.O.



## Jar

second half 17th century

Japanese, Edo period

porcelain with overglaze enamels

11 1/4 x 10 1/2 INCHES (29.8 x 25.7 cm)

*Funds given by Mr. and Mrs. Arthur B. Baer 75:1968*

The bright iron-red enameled wares of the Arita kilns were a refreshing respite from the ubiquitous blue-and-white porcelains that were exported to Europe in such great quantity from seventeenth-century Japan. This type of jar, with its well-composed, sedate floral motifs, was far rarer than the countless blue-and-whites and stood in sharp contrast to the highly elaborate "embroidered" surfaces of other decorative enameled wares. The dense, red interlocking lattice and wave patterns of this broad-shouldered pot frame and structure four large and small panels of plant life rendered in colors of pale straw, green, and blue. The casual treatment of the pictorial vignettes takes a more painterly and somewhat uncommon approach to plants and insects than would be found on other export wares. S.O.

## Bowl

late 17th–early 18th century

Japanese, Edo period

porcelain with overglaze enamels

4 1/4 x 10 INCHES (11.1 x 25.4 cm)

*Funds given by the William K. Bixby Trust for Asian Art and Mr. and Mrs. Arthur B. Baer 49:1970*

The brilliant palette and pure white body of Kakiemon porcelains helped establish a tremendous vogue for Japanese ceramics in Europe in the seventeenth and eighteenth centuries. Kakiemon wares, the finest exports made for the burgeoning foreign market, were distinguished by clear, polychrome enamel patterns over a flawless, "milky white" porcelain body. Rare octagonal shapes such as this bowl were press molded and bore a fine underglaze brown color at the rim. The overall design is symmetrical and amply spaced, allowing room for each motif—dragons, flowering plums, and phoenix



birds—to be crest-like in their interior and exterior presentations. By 1688 the designs and the colors of pale yellow, turquoise, blue, iron red, and black seen in this bowl embodied the complete Kakiemon style, which proved so popular that it was copied throughout Europe. The shape and design of this particular bowl were reproduced nearly exactly by the famous German kilns at Meissen. S.O.



attributed to

## Kanō Kōi

Japanese, c. 1569–1639

Edo period

*Pheasant and Pine*, 17th century

six-panel screen: ink, color, and gold on paper

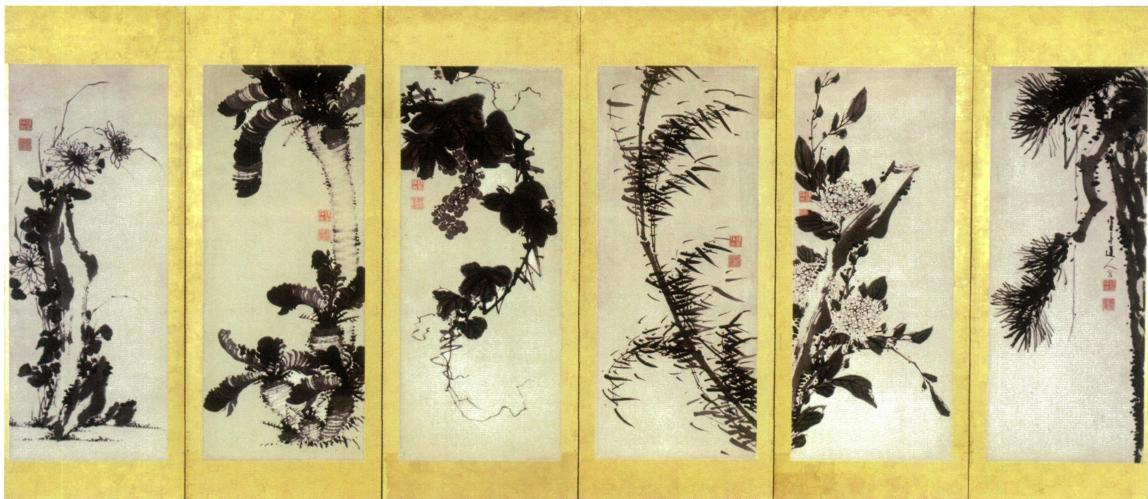
67½ × 149½ INCHES (170.5 × 379.1 CM)

Funds given by Mary and Oliver Langenberg,

Mr. and Mrs. Richard A. Liddy, and Susan and

David Mesker 105:2002

The pictorial clarity and crisp, clean style of this shimmering screen belie its dark, nighttime theme. High among the golden clouds is a tarnished silver moon, casting its frail light on a late winter scene of pink, blossoming plum flowers and a snow-laden pine. A large, male pheasant with a long, ornamental tail roosts on the trunk, while four bush warblers, known for their first song of spring, perch small and drab on a bough beneath clusters of soft, gold-streaked pine needles. The splendor of the painting is enhanced by the low relief of a brushwood fence in gold leaf that is balanced by the swirling eddies of an azurite blue stream and a low bank of malachite green. The screen's spare, abstract style was a particular contribution of Kanō Kōi, who introduced a distinctly cerebral quality to the more decorative and literal approach of the early Kanō school of painting.  
S.O.



## Kakutei Jōkō

Japanese, 1721–1785

Edo period

*Flowers and Plants of the Four Seasons*, 1774

two pairs of screens: ink on paper

each pair:  $67\frac{1}{2} \times 146\frac{1}{4}$  INCHES (171.1 x 371.5 CM)

Funds given by the Mr. and Mrs. Oliver M. Langenberg Fund and Museum Shop Fund 20:1996.1., 2

Kakutei Jōkō was a Zen Buddhist monk as well as an accomplished and innovative painter. His spare compositions are dynamic plays between dark ink and white paper created by a highly charged, eccentric brush and a purposeful clarity of mind. He painted these screens with various plants, but in addition to the usual pine, bam-

boo, chrysanthemum, orchid, and plum, Kakutei introduced to the painting repertoire the uncommon grape, hydrangea, and a new specimen altogether, the indigenous Japanese sago palm. The brusquely bold brushwork in these twelve panels is not only a hallmark of Zen ink painting, but it is also a special achievement and dramatic change in style for Kakutei. He was a famous painter of delicate and decorative scenes of birds and flowers until he met the Chinese abbot Taihō (1691–1774), whose deeply affecting ink bamboos convinced Kakutei to paint in the monochrome style. S.O.



## Itō Jakuchū

Japanese, 1717–1800

Edo period

*Roosters and Hens*, after 1761

pair of six-panel screens: ink on paper

68 × 148½ INCHES (172.7 × 377.8 cm)

*Mr. and Mrs. Oliver M. Langenberg*

Fund 9:1998.1, .2

Itō Jakuchū's favorite painting theme was birds and flowers, especially the colorful barnyard fowl that he curiously imbued with all too human attitudes and an engagingly flamboyant wit. The artist painted both cock and hens of the native Japanese variety kept at religious shrines as a sacred animal and specially bred for

its beautiful feathers. Humor was reserved for the rooster, whose strut and natural arrogance often gave way under Jakuchū's brush to barnyard antics. Jakuchū ingeniously exploited the bird's haughty character and elegant plumage, particularly its long, elaborate tail, for stunningly decorative effect in a highly expressive style. The lengthy feathers of the screens' twelve roosters were painted in a fast-drying brushstroke known as "flying white," which gives a sense of vivid movement to the birds. Jakuchū also exploited the properties of a special paper that he used to create pooled, softly gradated washes as counterpoint to his bombastic brushwork. S.O.



## Sakai Hōitsu

Japanese, 1761–1828

Edo period

*Fans and Stream*, c. 1820–28

fusuma mounted as a pair of two-panel screens;  
ink, color, gold, and silver on silk

each panel: 65 1/2 x 34 1/2 inches (167 x 87 cm)

Friends Fund 140:1987a,b

Pictures in the shapes of fans casually but elegantly strewn across empty space and swirling eddies of gold define this pair of stunning decorative screens. The opened fans, brightly painted with traditional themes of landscapes, birds, and flowers, subtly reveal the four seasons, from the plum blossoms of early spring to the snow-covered cypress of winter. Scattering fans is associated with the art and culture of the ancient capital Kyoto and a particular outing of aristocrats and ladies along the scenic mountains of Arashiyama. As the procession crossed the Sugawara River near Tenryūji Temple, the fan of a young courtier was caught by a sudden gust of wind and drifted down into the waters below. Delighted and inspired by the beautiful and poignant image, others threw their fans over the bridge to watch them float on the breeze into the flowing stream. S.O.

## Tōshūsai Sharaku

Japanese, active c.1794–1795

Edo period

*Nakayama Tomisaburō as Miyagino*,

1794, from the Kabuki play

*Kataki-uchi Noriai-banashi*  
woodblock print: ink, color,  
and mica on paper

image: 14 $\frac{1}{4}$  x 9 $\frac{1}{8}$  INCHES

(37.5 x 25.1 CM)

Museum Purchase 1045:1920



Tōshūsai Sharaku's subject for this woodblock print was Nakayama Tomisaburō, an eighteenth-century actor who specialized in female roles for the Kabuki theater. Known as "Floppy Tomi," Tomisaburō was famous for his unusually flexible movements and the delicate but dexterous gestures by which he conveyed his characters' femininity. Sharaku featured "Floppy" in a remarkable total of eight print designs and character roles over six short months. In this print, Tomisaburō is portraying the avenging heroine

Miyagino, who plots vengeance for her father's murder in the lively fifth act of the play. Sharaku, who attended the performance and observed Tomisaburō on stage, depicts the heroine in a instant of respite, gently fingering the edge of her robe as she contemplates the final fate of her father's killer. For Tomisaburō's fans, the image captured the dramatic moment and consummate skills of their favorite actor in a format made more arresting for its shimmering mica ground. S.O.

## Aoki Mokubei

Japanese, 1767–1833

Edo period

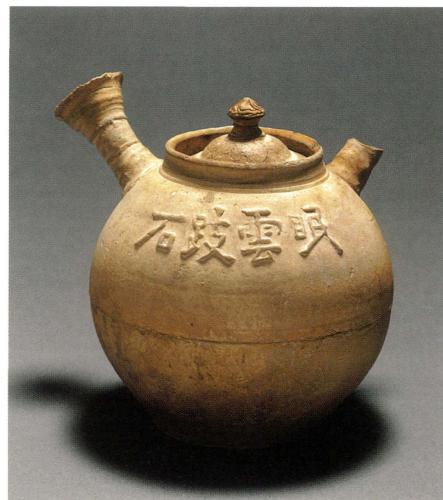
Teapot, 1832

stoneware

height: 3 1/8 inches (10 cm)

William K. Bixby Trust for

Asian Art 126:1985a,b



Aoki Mokubei made one hundred identical teapots bearing the four-character inscription from an ancient Chinese tea poem, “He who desires to know the pure, cool taste of flower buds [tea] must be the man of *sleeping clouds and creeping stones*.” The compact body of the pot is unglazed, and the rough, wheel-thrown spout, handle, and cover are simple and well-proportioned in keeping with rustic, literati taste. Mokubei made the pots for a tea gathering planned for the spring of 1833 at Kitano Shrine, Kyoto. The grand affair was to be in celebration of the festival of plum blossoms for which the

shrine was famous. But the party never took place because Mokubei died unexpectedly. His daughter gave the hundred teapots, the last Mokubei ever made, to his friends to remember him by. Only three or four of the teapots are thought to have survived. S.O.

## Ōtagaki Rengetsu

Japanese, 1791–1875

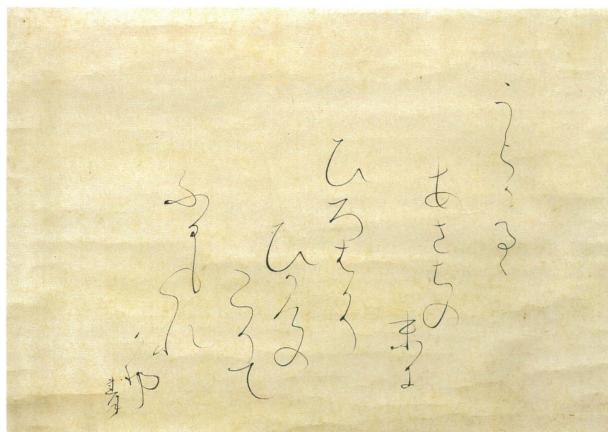
Meiji period

*Late Autumn Showers*, c. 1870

hanging scroll: ink on paper

12 1/8 x 17 inches (30.8 x 43.2 cm)

Museum Shop Fund 134:1984



On the tips of  
withered grasses  
Just a stretch of  
sunlight remains  
—late autumn shower!

Rengetsu

The poetess nun Ōtagaki Rengetsu, whose Buddhist name means Lotus Moon, was renowned for her profound poetic images and her beautiful brushwork. In this poem she captures the barest instant of time, an autumnal scene of dry grasses, their slender points touched by the still, lingering light of a vanishing sun just as it suddenly begins to rain. Rengetsu focuses on

the moment and with a faint, wet shock of rain clarifies a Buddhist truth, the unchanging transience of time. Her short poem is written in calligraphic wisps of ink and ribbons of line that appear to float over the surface of the scroll like streamers in the wind. Written when Rengetsu was nearly eighty, this work reveals her at the height of her artistic powers. S.O.

## Hine Taizan

Japanese, 1813–1869

Edo period

*Spring Woods, Passing Rain*, 1856

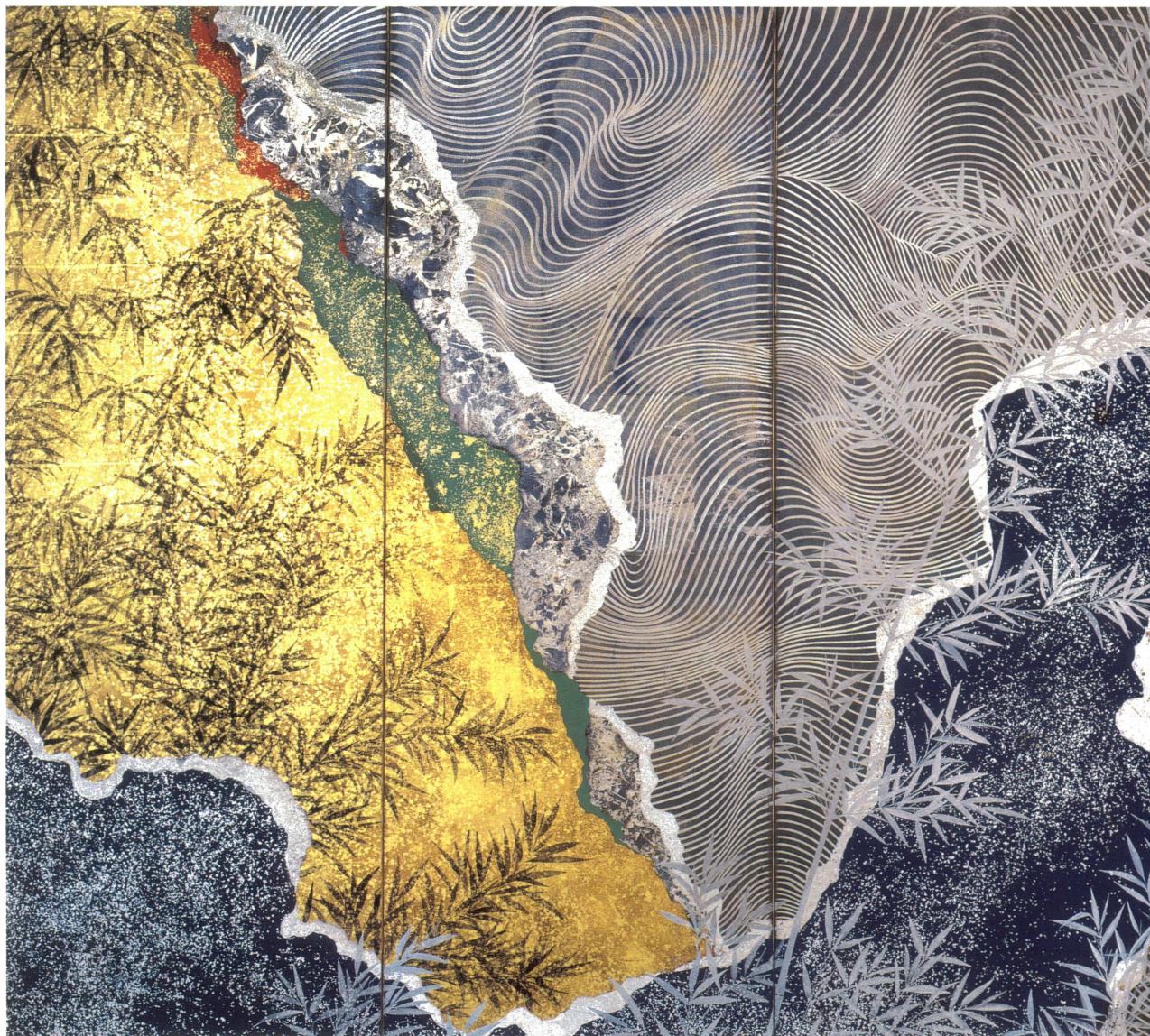
hanging scroll: ink and color on paper

76 x 37 inches (193 x 94 cm)

Museum Shop Fund 31:1985

Hine Taizan's paintings exhibit an impressive mastery of technique in a remarkable range of traditional Chinese literati styles that he assiduously studied from his early years as a student in Osaka and Kyoto. His brushwork is sure and bold in this monumental composition, from the moist strokes describing the desultory effects of rain and mist to dry touches that evoke the rough texture of rocks and mountains. Broad swatches of gray wash convey the impression of temperate rains bathing the landscape, while rich, dark inks suggest the shadows of luxurious spring foliage moistened by the season's showers. Taizan confidently placed his inscription and seals between two mountains painted on an exceptionally large sheet of imported Chinese paper that bears a stunning watermark of two dragons. S.O.





Kayama Matazō

Japanese, born 1927

Shōwa period

*Tanabata*, 1968

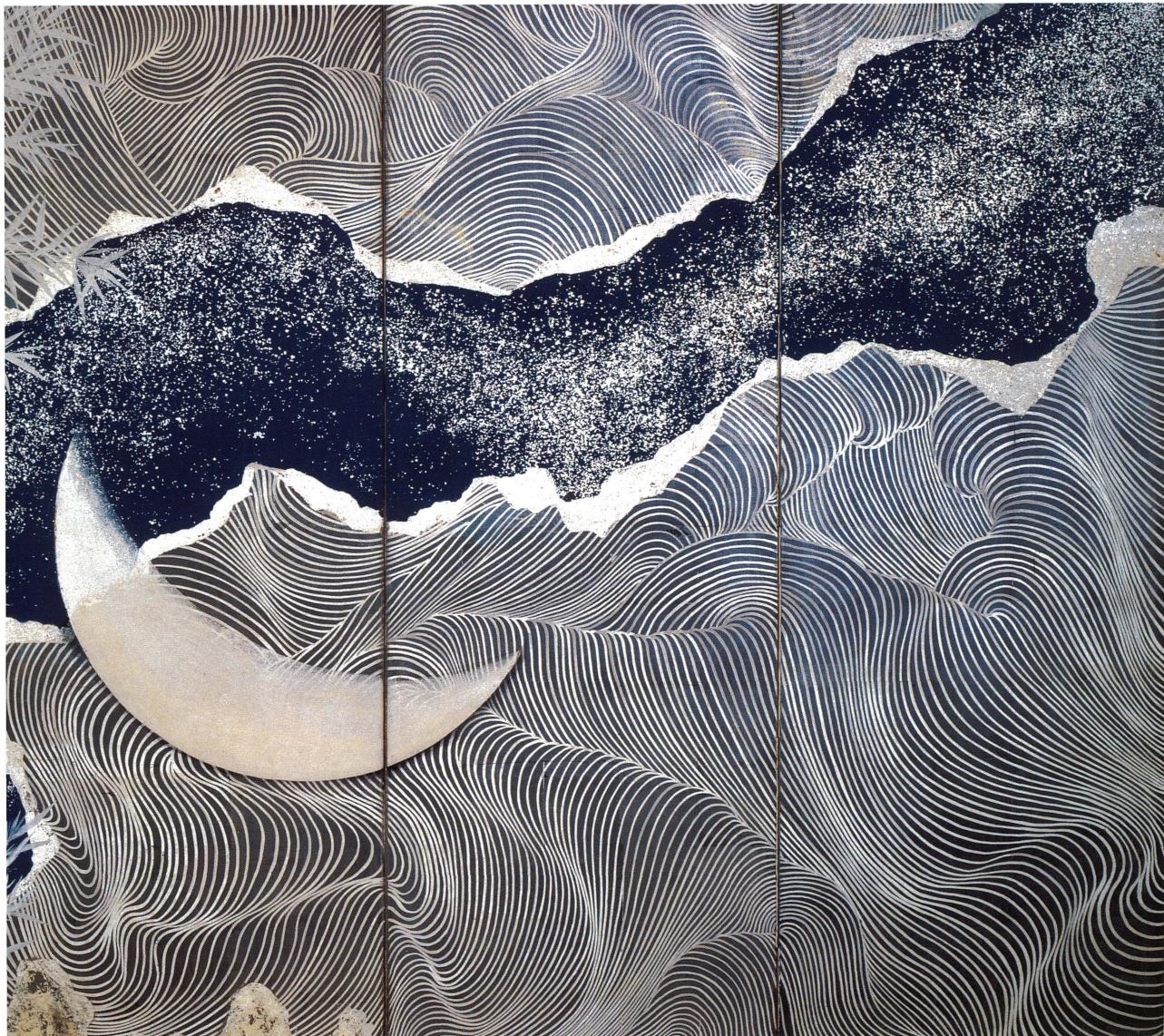
single six-panel screen; ink, color,  
gold, and silver on silk

65½ x 146½ INCHES (166.4 x 371.5 CM)

Gift of Mr. and Mrs. Kayama Matazō,

The Japan America Society of St. Louis,

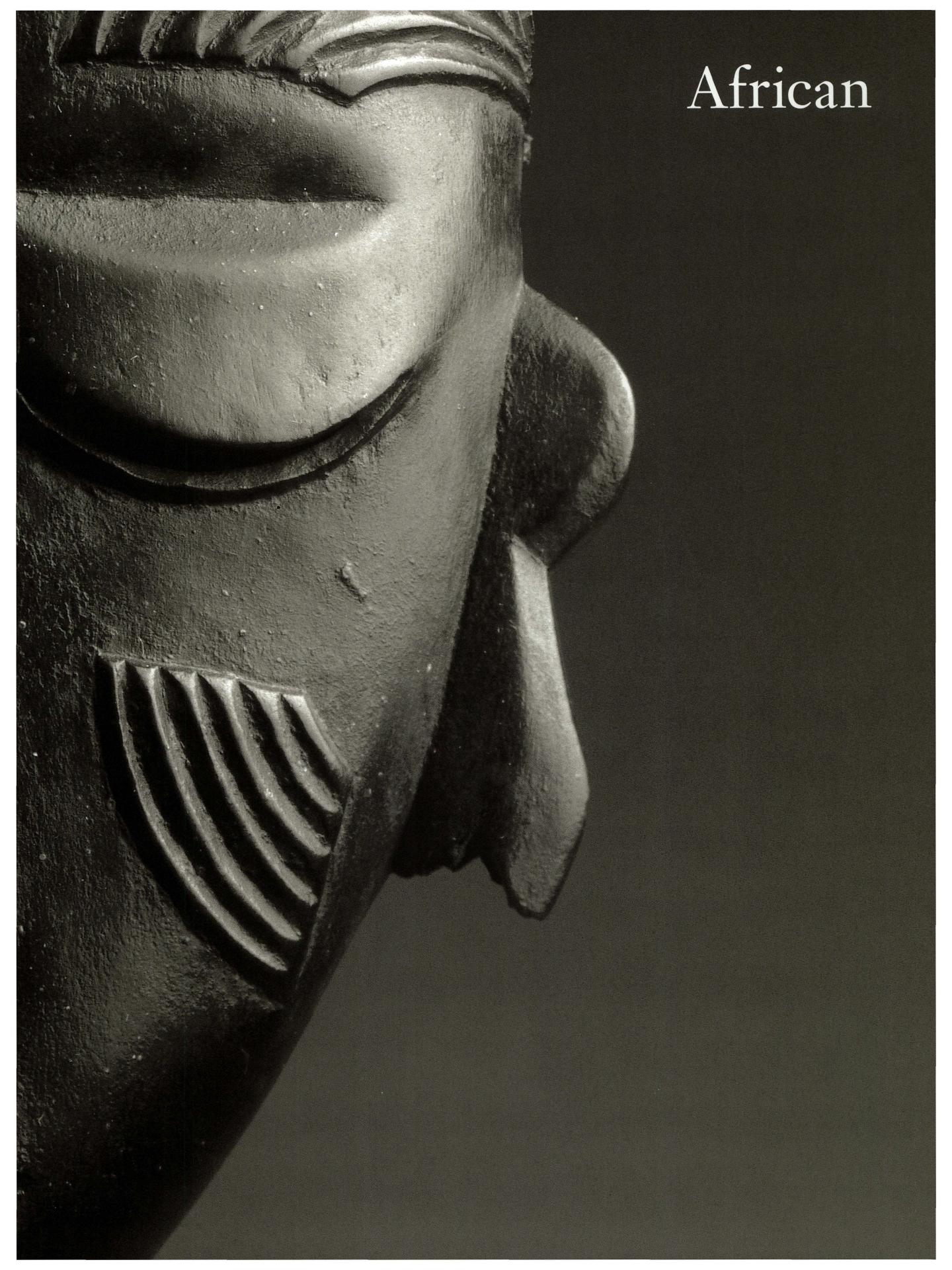
and Dr. J. Peggy Adeboi 150:1987



The constellations Herdsman and Weaving Princess were so in love that they neglected their celestial duties. Angered by their infatuation, the Lord of Heaven banished them to opposite ends of the galaxy, permitting them to meet but once a year on the seventh night of the seventh lunar month, recognized in the festival Tanabata. Their autumnal meeting is celebrated in ancient poetry that describes the Herdsman as he boats across the Milky Way, “buffeting the white waves of the Heavenly River,” to unite with his beloved

Princess. This richly colored screen portrays the Herdsman’s heavenly voyage in the decorative form of an elegant crescent moon, cradled in a roiling ocean of silvery stars and billowing waves, bound for golden shores and the slender bamboo that reaches out over the waters in anticipation of the lovers’ reunion. S.O.





African



## Head of an Oba

15th–16th century

Edo, Nigeria

bronze and iron

7 1/4 x 7 1/4 x 6 1/4 inches (19.5 x 18.1 x 17.5 cm)

Museum Purchase 12:1936

Most likely the portrait of a specific king (*oba*) of the Edo people, this bronze is a superb example of a sculptural tradition that has reinforced the power of rulers in the state of Benin from ancient times to the present. The *oba*'s massive

beaded collar represents a necklace of coral beads, which symbolizes the spiritual power of Olokun, god of the sea. His piercing stare was achieved by inserting iron into the circular eyeholes. Iron is associated with weaponry and the god of war, so all *obas* draw upon its strength and vitality. An elephant tusk once projected dramatically from the top of the *oba*'s head, and the scenes carved in relief on the tusk would have memorialized this *oba*'s accomplishments for the citizens of Benin.

J.N.

## Plaque

16th–17th century

Edo, Nigeria

bronze

height: 17 INCHES (43.2 CM)

*Museum Shop Fund and gift of Sharon McDonald Hollander and Stuart Hollander 10:1996*

This cast bronze plaque depicts a royal guard holding a ceremonial sword in his right hand while his left hand rests on the hilt of his knife. The sheath of the knife is decorated with the head of a leopard, an animal associated with kingship. The guard's helmet is replete with many appendages that are most likely amulets whose magic would have protected him in the service of his king. Behind the guard's figure is a decorative background of stylized flowers, an allusion to fertility. The well-armed royal guard standing amid fertile abundance signifies the wealth of the kingdom he protects. Plaques such as this once covered the halls and façades of the royal palace where they were intended to convey the extent of the king's power and wealth to all who viewed them. J.N.



## Bocio Figure

late 19th century

Fon, Benin

wood, cloth, fiber, and encrustations

40 x 5 1/2 x 6 1/4 INCHES (101.6 x 14 x 15.9 CM)

*Gift of Sharon McDonald Hollander and*

*Stuart Hollander 1865:1981*

This figure's sturdy, compact pose with arms akimbo and fists clenched is poised in a protective stance. A cavity in the sculpture's base once contained strong medicines that would have empowered the figure to help the Fon people in times of crisis. The variation in color at the base indicates that the piece was once partially buried to just above the cavity and would have drawn further power from Mother Earth. The figure's straightforward gaze and half-closed eyes convey its determination and steadfastness in time of danger. Bocio figures such as this traditionally would be placed in the king's palace, along the road, and in the forest to protect the Fon people as they went about their daily lives.

J.N.



## Headdress

late 19th century

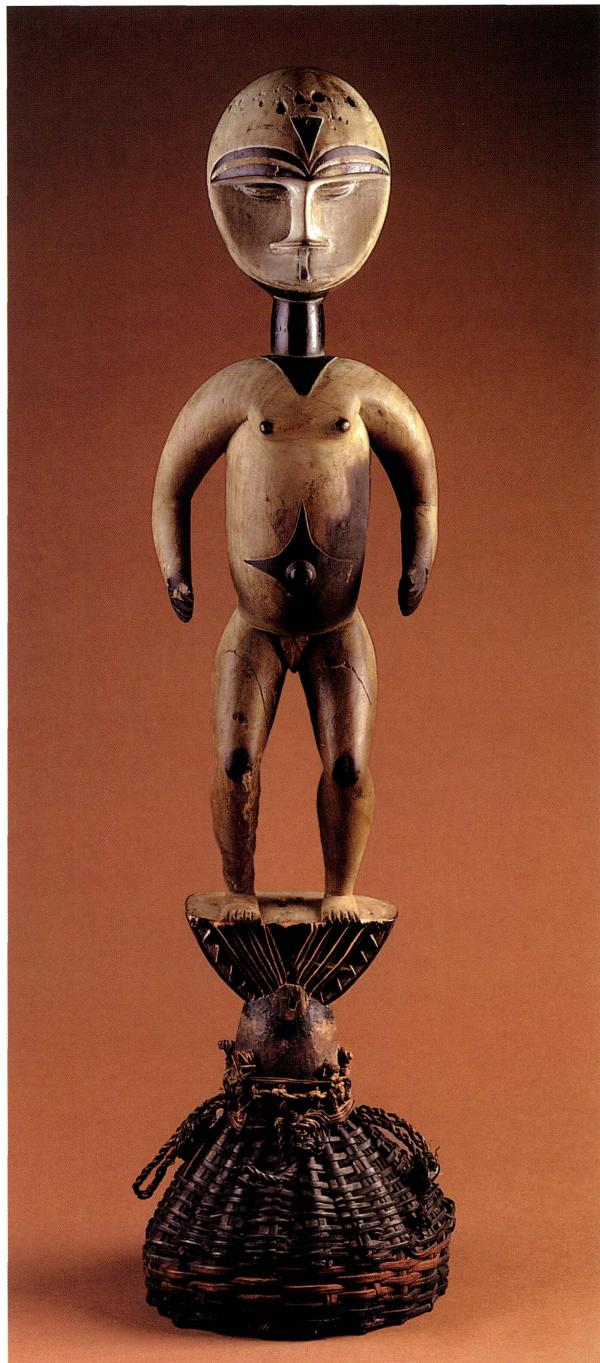
Eket, Nigeria

wood and pigment

28 $\frac{1}{2}$  x 6 $\frac{1}{2}$  INCHES (73.2 x 17.2 CM)

*Gift of Morton D. May 274:1972*

The Eket people of southern Nigeria created robust sculptural masks and headdresses that are characterized by dramatic spherical heads and deeply cut facial features. This dynamic headdress was once worn by a masquerader who performed in festivals honoring the fertility goddess known as Ala. The strong vertical axis is reinforced in the three triangular forms pointing downward on the forehead, at the base of the neck, and on the carved pedestal. This downward direction, which gives the figure a sense of gravity, is countered by the flexed positions of arms and legs, as if he is preparing to spring. The posture suggests the action of wrestling, a sport popular among the Eket. The image of graceful athleticism was meant to please the women of the village and encourage fertility. J.N.



## Mother and Child

early 20th century

Yoruba, Nigeria

wood and indigo

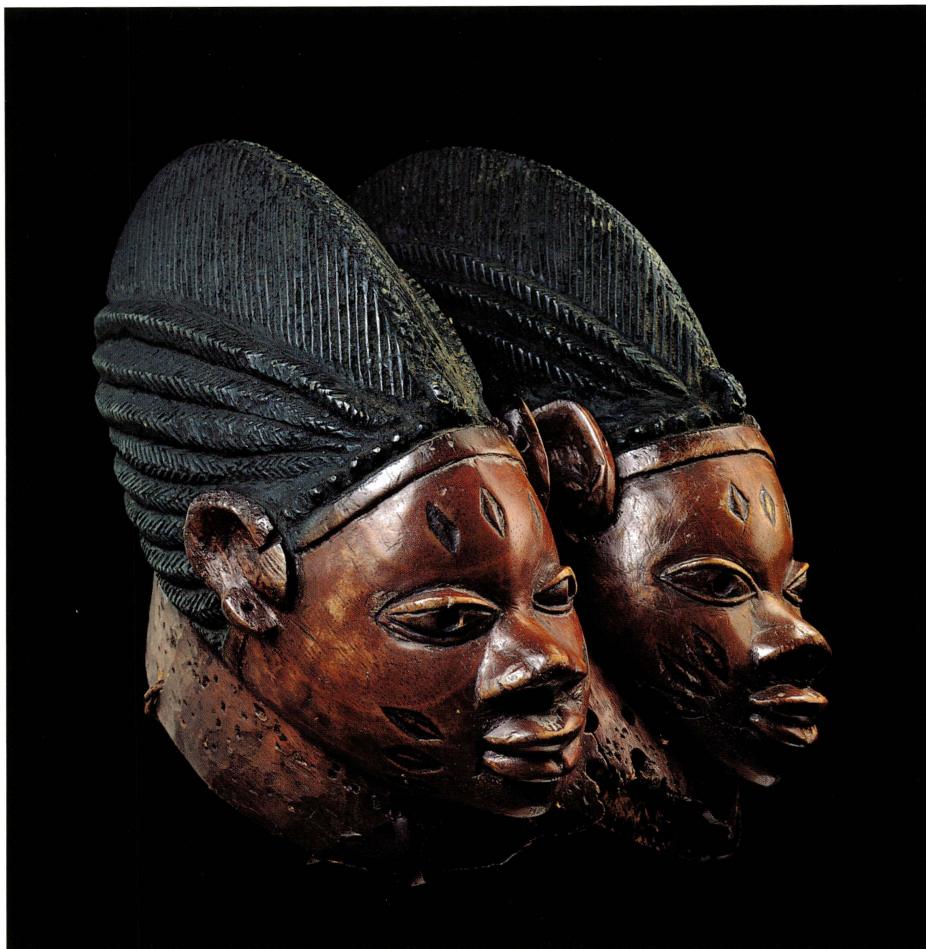
16 $\frac{1}{2}$  x 5 $\frac{1}{2}$  x 7 $\frac{1}{2}$  INCHES

(41 x 13.7 x 18 CM)

*Friends Fund 68:1989*

Made in the characteristic style of north central Yorubaland, this masterful maternity figure exemplifies the qualities of sculptural detail and dynamic mass that convey *ashe*, the power to create. The artist has skillfully articulated the woman's body and negative spaces through the use of acute angles and V shapes. The angle of the figure's feet and lower legs to the ground suggests that although she is resting, she is also vigilant and poised for any action necessary to protect her child. The woman's nurturing generosity, which may represent the benevolence of motherhood and even Mother Earth, is indicated by her elongated breasts, which literally cascade into the waiting infant's mouth. Blue, the color of the divine in Yoruba cosmology, anoints the woman's head and sinuous coiffure. The stylized double-celt stool on which she sits suggests that she is supported by Shango, the god of thunder. This sculpture was probably commissioned by a woman to give thanks to Shango for her fertility. J.N.





## Mask

early 20th century

Yoruba, Nigeria

wood and traces of indigo

13½ x 10½ x 8½ inches (34.3 x 25.7 x 22 cm)

Museum Shop Fund 67:1995

This mask was once worn in rituals of the Gelede secret society of the Yoruba people.

Gelede masked performances were intended to entertain the spirits and enlist their support in guaranteeing the fertility of the village's women. The double-faced motif of the mask conveys the dualities that make up the Yoruba sense of completeness: inner and outer self, positive and negative forces, and male and female, as well as the good fortune of bearing twins. The mask's

four eyes provide the Gelede performer the vision to see both the visible and invisible realms of the universe. The mask is crowned with generously curved coiffures that feature dominant crests between sets of small, braided rows on the sides, symbolizing both female genitalia and furrows of the fields, from which fertility and nourishment originate. J.N.



## Ancestral Figure

c.1850

Baga, Guinea

wood

10<sup>11/16</sup> x 3<sup>3/8</sup> x 2<sup>13/16</sup> INCHES

(27.2 x 8.5 x 7.2 CM)

*Gift of the May Department Stores  
Company 19:1966*

The serene gaze of this kneeling figure symbolizes the power of women in the secret society known as Menda. The woman calmly balances on her head a wooden bowl that would have contained food or perhaps kola nuts, which are a sign of hospitality. She thrusts her breasts forward in another gesture of welcome. A necklace of decorative beads in front and Islamic leather pouches in back suggests a balance of secular beauty and spiritual power. Arm and wrist ban-

gles, earrings, and the elegantly styled coiffure reveal the woman's high status; while she may serve others, she does so from a position of superiority. The combination of spiritual harmony and worldly status conveyed by this figure represents the idealization of women among the Baga people of West Africa. J.N.



## Mask

1880

Ligbi, Ivory Coast

wood, paint, palm oil, and henna

11 $\frac{1}{2}$  x 6 x 3 $\frac{1}{2}$  INCHES (30.2 x 15.2 x 9.8 CM)

*Funds given by Howard F. Baer in honor of  
his wife, Isabel A. Baer 140:1972*

This delicately carved mask was made for a member of the Do secret society of the Ligbi people in West Africa. Such masks originally were worn

to celebrate the feast of Ramadan, when Muslims dedicate themselves to God with fasting and prayer. Today the masks are more frequently used for occasions of state and political events. Before such a mask could be danced in public, it would have been purified and painted with a mixture of black ash, palm oil, indigo, and henna, which accounts for its lustrous surface. The gracefully ornate coiffure suggests a stateliness and dignity found in aristocratic portraits of the Ligbi and their neighbors, the Akan. J.N.



## Initiation Mask

first half 20th century

Mende, Sierra Leone

wood

15½ x 8¾ x 12 INCHES (39.4 x 22.2 x 30.5 CM)

*Friends Fund 206:1992*

Bondo is the only women's secret society in West Africa to allow its members to masquerade. Masks such as this one are carved by men for the young women who successfully complete the Bondo initiation, in which they receive instruction in domestic activities, care of the hearth, and traditional medicine. With its

small, straight nose, elaborate coiffure, polished black surface, and large snakelike neck ring, this mask embodies ideals of female beauty among the Mende people. The incised hair patterns symbolize the furrows of freshly planted gardens as well as female fertility. The five conical objects on each side of the head representing antelope horns filled with medicine, along with the large Islamic amulet on the top, symbolize the way in which traditional Mende medicine and religion combine with the force of Islam to promote fertility. The hen carved on the back of this mask symbolizes the importance of motherhood and the raising of children. *J.N.*

## Headdress

early 20th century

Bamana, Mali

wood, pigment, and metal

length: 25 $\frac{1}{2}$  inches (64 cm)

Museum Shop Fund 68:1998

By using his hooves to dig the earth and plant seeds, the half-human, half-antelope spirit known as Chi Wara introduced agriculture to the Bamana people of West Africa. The powerful, thrusting horns of this Chi Wara headdress represent fertility and the cosmic force of the

universe, which is called *nyama*. Such headdresses are worn by dancers in ritual dress that covers them from head to toe. The dancers, who are all male, dress as male and female pairs who move to the syncopated sound of drums, entertaining the young men who plant the crops and later harvest them. The music and erotic entertainment are meant to provide diversion from the hard work of farming. J.N.



## Woman's Wrapper

late 20th century

Kuba, Democratic Republic of Congo

tie-dyed raffia

24½ INCHES × 15 FEET 4 INCHES

(62.2 × 467.4 CM)

*Friends Fund 10:1992*

Raffia cloth, made of fibers obtained from palm tree leaves, is woven by Kuba men for Kuba women to dye and decorate. This raffia skirt was made using the technique of tie-dye and just two colors, brown and orange. The woman who designed the skirt created a visual field in which the placement of large concentric weblike or lozenge shapes amid clusters of much smaller closed shapes may have been influenced by bark cloth designs. J.N.



## Headrest

late 19th century

Yaka, Democratic Republic of Congo

wood and copper

6½ × 8¾ × 4½ INCHES (16.5 × 22 × 11.5 CM)

*Museum Purchase 20:1942*

Symbolizing the kingship of its owner, this leopard headrest was once kept in the chief's sleeping room with his other sacred regalia. The sovereign would use the headrest by placing his head on the leopard's back. In this position, the king could sleep comfortably on his side. As uncomfortable as the headrest looks, the blackened patina on the top suggests that it was used frequently. Not only did the headrest provide comfort and support, it probably also contained charm packets that could protect the chief from the evil of witches. The carved bird that appears to perch on the crown-shaped base of the carving below the leopard's head may symbolize the chief's messenger to the invisible world. Such

birds are often associated with witchcraft invoked to punish those who had offended the chief. The four-legged animals may represent the leopard's prey, further symbolizing the chief's power. J.N.





## Royal Chair

19th century  
Chokwe, Angola  
wood and hide  
28 $\frac{1}{2}$  x 12 x 17 $\frac{1}{2}$  inches  
(71.4 x 30.5 x 44.5 cm)  
*Museum Purchase 7:1943*

Carved by a Chokwe artist, this chair is a symbol of political power. Its iconographic motifs are presented in a hierarchical composition arranged in three registers. The tops of the vertical stiles and uppermost rail feature the heads of five Chokwe chiefs in royal headdress. Between the stiles on the lower rail are carved im-

ages of three initiates of the young men's masking society, an association controlled by the chief. On the side rungs connecting the legs are pairs of carved musicians who carry and play ceremonial wood slit drums. Such drums are played at the circumcision rites of young initiates when they enter the men's association and wear masks like those seen on the figures on the lower rail.

Chokwe thrones and royal chairs were usually placed in the chief's interior receiving room, but on special occasions they could be brought outside. Rather than sit on the chair, the sovereign would lean against the throne while sitting on a lion skin spread over the ground. J.N.



## Reliquary Figure

1880–1910

Kota, Gabon

wood, brass, copper, and iron

25½ x 16½ x 4½ INCHES (64.8 x 41.3 x 11.4 CM)

*Funds given by May Department Stores Company, and gift of Mr. and Mrs. Alvin S. Novack, Morton D. May, Ernest Anspach, Thomas Alexander, Michael Roth, J. Lionberger Davis, Jerry O. Wilkerson, and bequest of Morton D. May, by exchange; Museum Purchase and Friends Fund 23:1989*

This figure would have surmounted a bark basket of ancestral bones, which was placed on the porch of a lineage house. Empowered by the bones, such reliquary figures protected the household from outside danger and ensured the prosperity of its members. The assertive stance, with limbs akimbo, is a notice to visitors that they should stop before approaching. The warning is reinforced by the stare of the iron pupils, the skeletal treatment of the face, the lozenge-shaped space between the arms, and the shiny surface of the brass, for the Kota believe that brightly reflecting objects are dangerous. J.N.

## Reliquary Figure

before 1910

Fang, Gabon

wood, iron, brass, and palm oil

19 $\frac{1}{2}$  x 6 $\frac{1}{2}$  x 5 $\frac{1}{2}$  INCHES

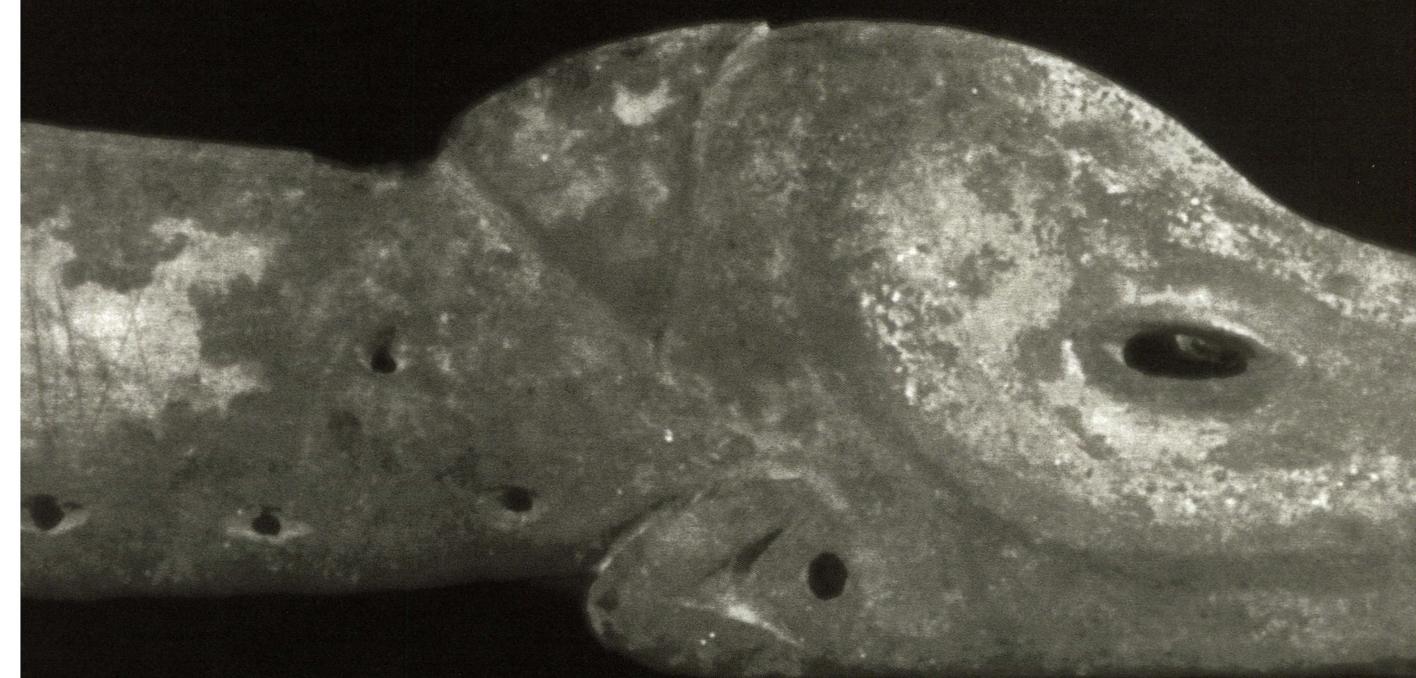
(49.2 x 16.2 x 14.3 CM)

*Museum Purchase 23:1942*

The massive neck, prominent head, strong jaw, determined mouth, and brass eyes with eerie inset iron pupils all convey the watchful function of this reliquary sculpture. His broad shoulders and overall muscularity reinforce the impression of strength.

Figures like this were once placed in open baskets that contained the bones of important ancestors. Once they had been spiritually empowered by the bones and other medicines in the baskets, the figures would be placed in and around the houses of the extended family to protect them from harm. The Fang aesthetic of dynamic opposites is beautifully expressed in the smoothly polished figure that would have contrasted with its background of a rough, bark basket and in the small and shiny bits of metal seen against the dark surfaces of the wood. J.N.





Oceanic





## Mask

mid- to late 20th century

Ambrym Island, Vanuatu, southwest Pacific

fiber and paint

11 x 9<sup>1</sup>/<sub>16</sub> x 13<sup>1</sup>/<sub>4</sub> INCHES

(28 x 25 x 35 CM)

*Museum Purchase 37:2001*

The central Melanesian archipelago of Vanuatu is home to many hundreds of mask varieties, a number of which are associated with the hierar-

chy of political power. *Rom* masks, of which this example is a sub-type, are used on the island of Ambrym, where they are revealed during public dances. The mask may be bought at the same time as a person acquires rank, and the higher the grade, the more expensive the mask is to acquire. Every aspect of these masks is owned and must be paid for: the mask itself; its material components; the body costume that the dancer wears; the songs; the dance; and the knowledge.

M.G.



## Mask

probably 19th century or earlier  
Malakula Island, Vanuatu, southwest Pacific  
wood

15 $\frac{1}{2}$  x 6 $\frac{1}{4}$  x 2 $\frac{1}{4}$  INCHES (39 x 17 x 7 CM)

*Gift of Morton D. May 70:1977*

This mask's heavily patinated surface indicates that it has survived many generations of owners. The style of carving, particularly in the shape of the nose and the cheekbone markings under the eyes, helps attribute the mask to the northeastern part of the island of Malakula. Holes drilled around the side of the face suggest that it was once attached to a helmet-like structure that covered the wearer's head. The lower part of the mask would have been tucked inside the top of a body costume that helped conceal the actor's identity. This mask was most likely used to represent a clan ancestor during important ceremonies, particularly those in which power changed hands from one generation to the next. Old masks were kept by clan leaders and were known to carry a very strong and dangerous spiritual power from the past. M.G.



### Vertical Malagan Figure

mid-19th to early 20th century

northern New Ireland, Papua New Guinea, southwest Pacific

wood, indigenous paint, red ochre, seed bracts, attachment resin, and shell

94 $\frac{7}{8}$  x 9 $\frac{7}{8}$  x 5 $\frac{1}{16}$  INCHES

(241 x 24.5 x 14.5 CM)

Gift of Morton D. May 60:1977

The people of northern New Ireland honor their dead through elaborate feast cycles called *malagan* that culminate in a display of perhaps a dozen or more carved and painted wooden sculptures. Each piece was created anew by a master sculptor from a copyright prescription that was owned by a clan leader and would be passed on to the next generation of owners during the *malagan* ceremony. With its clear rendering of complex images of birds and fishes, this is an especially fine *malagan* figure. The face at the top is surrounded by a wooden border, which is connected to the nostrils and may represent the figure's last breath. Much of the imagery on this figure seems to be an allegory of life feeding on life: double-mouthed objects consume birds, while birds become fish. This merging of one animal into another is one of the hallmarks of some of the best-known *malagan* imagery. M.G.

## Uli Figure

19th century or earlier

northern New Ireland, Papua New

Guinea, southwest Pacific

wood, paint, shell, two types

of resin, and rootlets

21 $\frac{1}{2}$  x 4 $\frac{1}{2}$  x 4 $\frac{1}{4}$  INCHES

(53.5 x 11.5 x 12 CM)

Gift of Morton D. May 61:1977

For many centuries remarkable wooden figures were used by the people living in small villages in the mountain valleys and rain forest north of the Lelet Plateau in northern New Ireland.

These figures, now known as *uli*, were used during fertility ceremonies that took place after someone had died. Smaller figures such as this were tied to the top of conical houses that were used to display larger *uli* figures. Each time an *uli* was used, it was washed clean and repainted. Some, such as this small figure, are probably several hundred years old. *Uli* figures all look extremely masculine with their beards, stout appearance, and penis, yet they all display well-developed breasts. It may be that the breasts represented the responsibility of a leader to feed and nurture his people. M.G.





### Male Telum Figure

mid- to late 19th century  
Astrolabe Bay, Papua New Guinea,  
southwest Pacific  
wood, paint, and traces of resin  
51 $\frac{1}{4}$  x 9 $\frac{1}{4}$  INCHES (130 x 24.5 CM)  
Gift of Morton D. May 43:1977

This male *telum* figure from Astrolabe Bay was originally painted red and black. There are still traces of red paint around the eyes and on several of the body joints. On his head is perched a bird and held in his mouth is a dance- or war-ornament that looks like a rattle. Both male and female *telum* figures were used in ritual context and appear to be linked to a widespread myth describing a war that began when a man discovered that his wife had a tattoo on her pubic region, and then found out that his own brother had made the tattoo. Astrolabe Bay was one of the first places on the island of New Guinea to be settled by Europeans when Germany established a colony there in 1884. Shortly afterward the local art-producing traditions ceased when the people were converted to Christianity. M.G.

## Male Yipwon Figure

mid-20th century

Alamblak region, Papua New

Guinea, southwest Pacific

wood, resinous substance, paint,  
red ochre, and shell

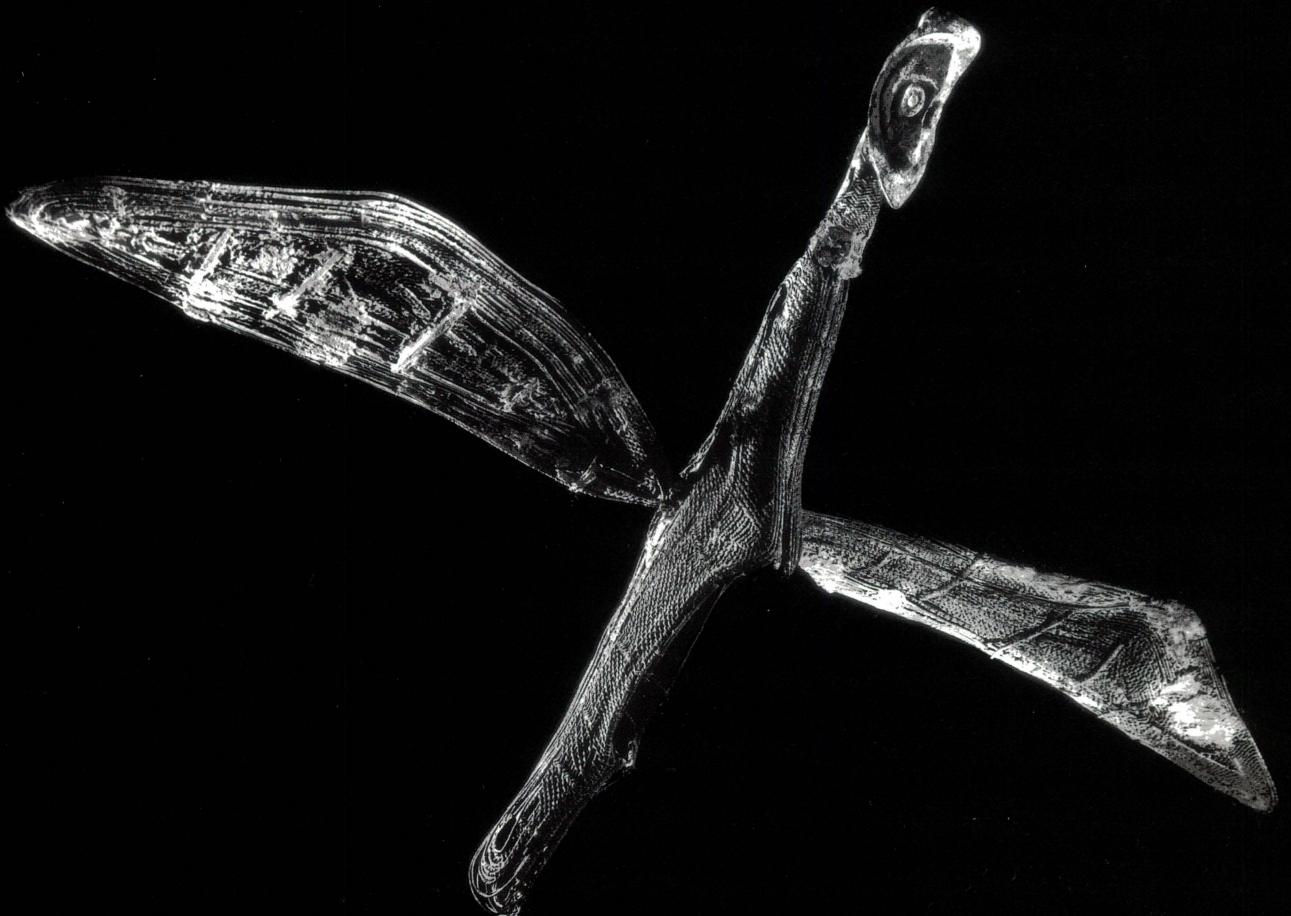
91 $\frac{1}{2}$  x 4 $\frac{1}{2}$  x 8 $\frac{1}{2}$  INCHES

(233 x 11.7 x 20.5 cm)

Bequest of Morton D. May 1319:1983

This magnificent sculpture was created in one of the fifteen villages found in the early 1950s near the hilltops on either side of the upper Korewori River of the Sepik River region in Papua New Guinea. Although it was carved using modern steel tools, this *yipwon* figure is still a product of the original ideas that the people of the Alamblak region had cultivated as part of their cultural heritage. Its strong and masculine head is balanced on top of a tall body form that was constructed around a broad spine, with large curving hooks forming the chest. The men of this region kept a number of *yipwon* figures in their sacred men's houses in order to contact their ancestors for help in hunting, warfare, or to solve other problems such as food shortages or disease. To entice an ancestral spirit to enter a *yipwon* figure, the men would smear it with animal feces, pieces of human meat, and blood taken from a man's penis. M.G.





## Bird-Shaped Headdress

possibly 18th–19th century

Korewori Caves, Papua New Guinea,  
southwest Pacific

wood, fibers, cane, rattan, clay, and paint

overall width: 67 1/2 INCHES (172 CM)

*Gift of Morton D. May 101:1975*

This unique bird-shaped headdress presents an almost spectral image, like something flying out of the past. The wooden head of the bird appears to be very old and was probably carved with stone tools. Its surface has lost its original paint and is now covered with a combination of

lichen and fungal stains, together with some limestone deposits. The headdress was found in an abandoned cave located in the hills at the headwaters of the Korewori River, a southern tributary of the Sepik River in Papua New Guinea. M.G.

## Lewa Mask

probably 19th century or earlier  
Wogeo Island, Papua New Guinea,  
southwest Pacific

wood and resinous substances

19 $\frac{1}{2}$  x 8 $\frac{1}{2}$  x 6 INCHES

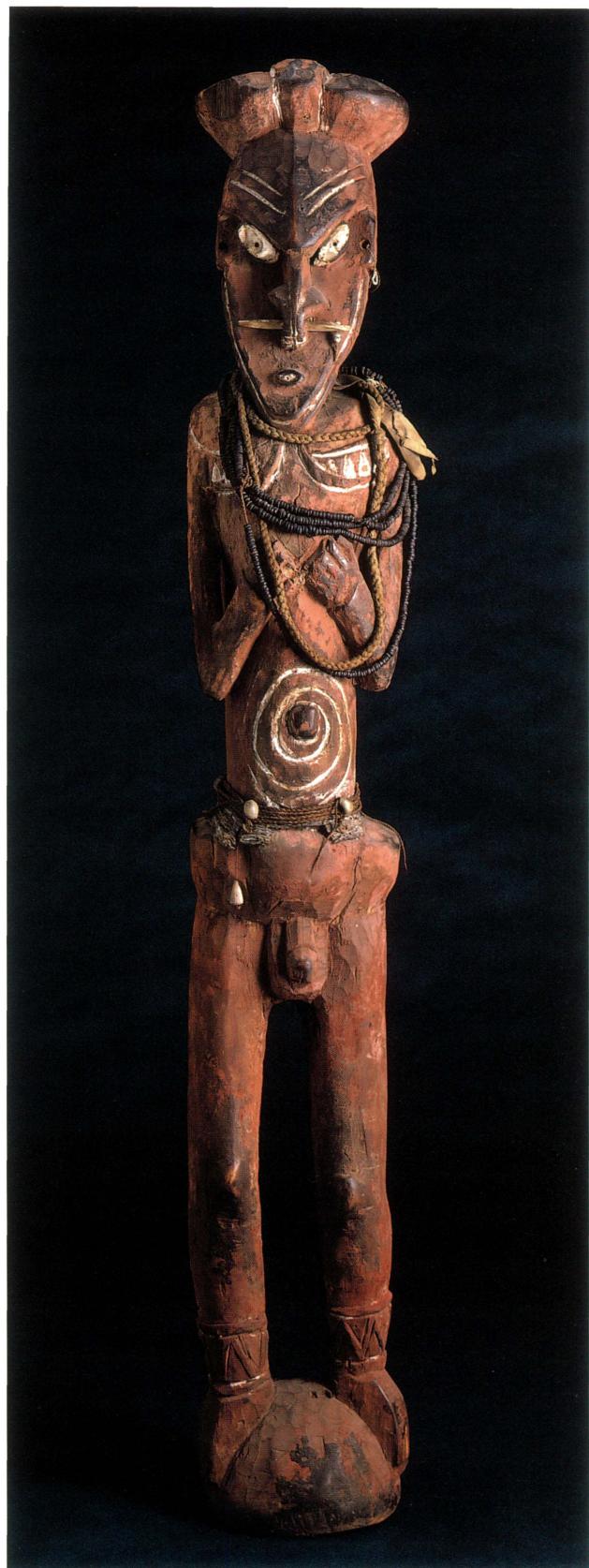
(48.5 x 22.2 x 15.3 CM)

Gift of Morton D. May 170:1975

With its long, beaklike nose, prominent forehead, and slightly offset eyes, this mask is a masterpiece of elegant design. It was made many generations ago, before the people of Wogeo gained access to iron or steel tools. These masks

were used in pairs when a village headman needed an occasion, such as the first menstruation of his daughter, to bring the village together. The ceremonial period began when a man wearing women's skirts would emerge from the sea, moving like a very pregnant woman, and proceed to the men's house where he would "give birth" to a set of "male twins." During the ritual dances, these twins would each wear tall wicker headdresses with a *Lewa* mask attached to the front and tufts of human hair at the top, while their bodies were covered with a glossy green body costume made from strips of palm leaf. M.G.





## Male Figure

probably 20th century

Lower Sepik-Lower Ramu region,  
Papua New Guinea, southwest Pacific  
wood, red ochre, shell, bark, beads,  
manufactured cloth, and fiber

$72\frac{1}{4}$  x  $10\frac{1}{4}$  x  $10\frac{1}{4}$  INCHES

( $185 \times 27 \times 27$  CM)

*Gift of Morton D. May 155:1975*

This male figure was probably carved to represent someone who had recently died, perhaps the boss of a men's house or the leader of a clan. After seasoning the tree trunk, the sculptor worked with steel tools to free the body from the wood. Scarification marks that were cut around the navel, on the shoulder blades and upper chest, at the back of the neck, and down the backbone may represent an image of the dead man's life force. The zigzag shapes around the ankles depict woven ankle bands, the only form of clothing carved into this piece. After it was carved, the figure was covered with red ochre and the incised designs were infilled with lime, his eyes were given life with iridescent shell, and his body decorated with necklaces and a bark belt. M.G.



## Horizontal Mask

19th to early 20th century

Iatmul, Papua New Guinea,  
southwest Pacific

wood, paint, and traces of resin

5 1/2 x 6 1/2 x 62 1/2 INCHES (13 x 17 x 159 CM)

*Gift of Morton D. May 31:1977*

This horizontal mask was made from wood and carved with stone or shell tools. The long head with its gently curving face gives the appearance of serenity, but beneath the face are carved the

teeth of a crocodile. The holes along the sides of the body were used to attach a long skirt of palm leaf fiber that concealed the wearer. Flowers and feathers would have been attached to the back of the head, giving the mask a truly lifelike appearance. In the Middle Sepik region of Papua New Guinea, masks were often linked to clan identity and were danced in male/female pairs to the mystical sound of pairs of long bamboo flutes. The mask probably represented a mythical ancestor with the attributes of a crocodile and an eel. *M.G.*

## Male and Female Couple

early to mid-20th century

Abelam, Papua New Guinea,

southwest Pacific

\* wood and paint

66 $\frac{1}{4}$  x 17 $\frac{1}{2}$  x 3 $\frac{3}{4}$  INCHES

(169.5 x 44.5 x 9.5 CM)

Gift of Morton D. May 36:1977

This sculpture represents a man and woman having sexual intercourse. The man is the larger figure, filling the upper two thirds of the sculpture; the woman is much smaller in size and is positioned upside down with her arms on either side of her head. The man's head is the visual focus in this sculpture: its close-set eyes and large dominating nose form the most obvious sector of his almost circular face.

The carving was probably created by several men who belong to the cultural and linguistic people called the Abelam, who live in the foothills of the Torricelli Mountains of the north Sepik region of Papua New Guinea. The Abelam are best known for their spirit houses, whose triangular gables tower above the surrounding forest. Paintings, sculpture, and other materials used in the initiation of young men are kept inside the spirit houses. M.G.



## Skull Rack

19th century or earlier

Kerewa, Papua New Guinea,

southwest Pacific

wood and paint

26 $\frac{1}{2}$  x 12 $\frac{1}{2}$  INCHES

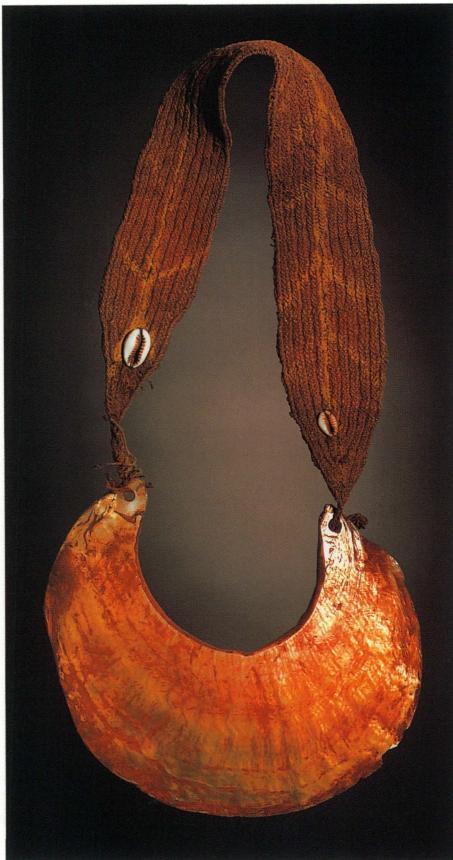
(67.9 x 31.8 cm)

*Gift of Morton D. May 123:1975*

Skull racks were the most sacred objects created by the Kerewa people of the Papuan Gulf region because each one represented an important founding ancestor of the clan and served as a type of family shrine. During the nineteenth and early twentieth century the Kerewa people were headhunters, and a young man could not be considered an adult until he had killed at least one person and taken the head. Once cleaned and prepared, the severed head was attached to a skull rack by means of a long fiber loop affixed to the upper jaw. Some skull racks held sixty or more heads.

This beautifully proportioned skull rack was made before metal tools were introduced to the Papuan Gulf. Prior to its use as a receptacle for the skulls of enemies, it was painted and thus became impregnated with a dangerous sacredness. The central element in the middle of the body represents the liver, which the Kerewa people understood to be the source of life. The artist portrayed this element so that it resembled a sprouting seed, with the beard on both sides of the face forming the first leaves. *M.G.*





### Kina Shell

first half 20th century

Mendi region, Papua New

Guinea, southwest Pacific

gold-lipped pearl shell, red ochre, fiber,  
cowrie shells, and clay

15½ × 7½ INCHES (39 × 19 CM)

*Gift of Mr. Alan Suits, Coyote's Paw*

*Gallery, St. Louis, MO 8:1994*

Large gold-lipped pearl shells called *kina* were used in the western part of the Southern Highlands of Papua New Guinea as exchange valuables and as objects of personal adornment. When used in formal presentations, the *kina* shells were attached to a halter that was knitted from indigenous fiber. The lustrous golden layer that was so admired by the Highlanders was produced when the hard outer surface of the shell was ground off, exposing the nacreous layer underneath. Before Westerners arrived in the Highlands in 1933, the raw shells had to be traded from the coast over one hundred miles away. They passed through dozens of hands in the process, making the shells rare and very expensive. M.G.

### Sorcerer's Implement

18th–early 20th century

Lower Strickland River, Papua New Guinea,  
southwest Pacific

crocodile tooth and fiber

4½ INCHES (11.8 CM)

*Funds given by Antonio I. Longrais, D.D.S. 61:2000*

In the sparsely populated region of the southern lowlands of the Papuan Gulf, sorcerers would use an object such as this carved crocodile's tooth to project their harmful intent on other people. The image carved into the surface of the tooth most likely represents the head of the Papuan hornbill, a large bird that lives in the lowland forests. A combination of the attributes of the crocodile (aggression) and the hornbill (ability to fly and links to the spirit world) probably provided the symbolic linkages used by the sorcerer. Materials



believed to have magical properties, such as beeswax, would be placed inside the tooth, and the sorcerer would say certain words over the tooth before it was directed at the intended victim. The tooth would then "invade" the victim and cause sickness or death. M.G.



### Ceremonial Paddle

probably 18th century

Hermit Islands, Papua New  
Guinea, southwest Pacific  
wood, paint, and pigment

52 $\frac{1}{2}$  x 5 $\frac{1}{2}$  INCHES (132.5 x 15.1 CM)

*Gift of Morton D. May 198:1975*

The artist who carved the complex design on both sides of the blade of this paddle used a rat's tooth as his main tool. On one side of the blade is an image of a bird, or possibly a bird-man. The other side of the blade shows the bird without its head, and parts of the design are painted with a red substance, possibly a red ochre. Although the designs were meaningful when the paddle was created over 200 years ago, their significance is no longer known.

The curvilinear shape of the handle indicates that the paddle was most likely created in the Hermit Islands, a small archipelago about 240 miles northwest of the island of Manus in Papua New Guinea. The island's inhabitants are people whose ancestors originated somewhere in Micronesia, several hundred miles further north. *M.G.*



## Breastplate

c.1840-50

Rewa District, Viti Levu,  
Fiji, southwest Pacific  
sperm whale teeth,  
black-lipped pearl shell,  
and sinnet cord

9½ INCHES (23 CM)

*Bequest of Morton D. May*  
1557:1983

This breastplate was probably made by a Tongan or Samoan craftsman for a native Fijian chief. The individual ivory plates were drilled at the back so that they could be fastened internally using a Samoan canoe-builder's knot. The back of the plates is a deep yellow color that was achieved by soaking the individual plates in coconut oil, then smoking them over a smoldering fire. The front of this breastplate has returned

to its natural creamy color after prolonged exposure to light.

A breastplate was hung from a man's neck, with a second cord attached to the back of the breastplate and fastened around the upper torso. Breastplates were very valuable personal items, and they were sometimes given as compensation for tragedies, such as a suicide or a murder, or for a life spared. M.G.



### Figure

18th–19th century

Hawaii, Polynesia

wood and pigment

12 $\frac{1}{2}$  x 2 $\frac{1}{2}$  INCHES (30.7 x 6.3 CM)

*Bequest of Morton D. May 1532:1983*

This small, dynamic figure with broad shoulders, narrow waist, and bent knees demonstrates the athletic character of Hawaiian sculpture from the early nineteenth century. The long, chiseled facets on the legs and chest are characteristic of many types of Hawaiian sculpture that were carved with steel tools. Large eyes dominate the face, and the slight figure-eight shape of the mouth gives the figure a unique appearance. The crest on top of the head most likely represents the close-fitting feathered wickerwork helmets worn by aristocratic men, particularly when preparing for battle. M.G.



## Feather Box

probably 19th century

Maori, New Zealand, Polynesia  
wood

19 $\frac{1}{2}$  in. x 4 $\frac{1}{2}$  in. x 4 inches (50.6 x 11.6 x 10.2 cm)

*Gift of Morton D. May 203:1975a,b*

This *waka huia* was originally created as a treasure box to contain the rare and highly prized tail feathers of the now extinct *huia* bird. The base of the box (right) depicts three figures—a male at each end and a female in the middle.

Part of the woman's arm is under the leg of one of the males. Both males have had their genitalia removed, presumably by an offended Westerner in the nineteenth or early to mid-twentieth century. The lid, which survived intact, features two figures on its outer surface. The male's feet rest against the side of the female's ankles, and his sexual organs take the form of a small *tiki* figure. Between the legs of the female is another *tiki* head that most likely represents descendants. M.G.



## Figurehead from a Fishing Canoe

18th–early 19th century

Maori, New Zealand, Polynesia

wood

15 $\frac{1}{2}$  x 8 $\frac{1}{2}$  x 16 $\frac{1}{2}$  INCHES (39 x 21.5 x 41 cm)

Bequest of Morton D. May 1558:1983

Sculptors working in the Maori tradition had already been active for more than seven hundred years when this remarkable head was carved in northern New Zealand. It was originally created as a figurehead for the prow of a fishing canoe.

Its highly geometricized head is that of a *tiki*, a stylized image used by Maori carvers to represent the life force of particular ancestors. The head's essential characteristics stem from the central line of symmetry, which can be seen on the vertical ridge of the strongly projecting forehead. Each side of the face is constructed around a pair of lines that radiate from just above the nose to the upper edges of the head. Further down the face, a series of arcs form the nose, then lips and tongue, and finally the chin. The projecting tongue symbolizes a warrior's defiance. M.G.



# Americas





## Poncho

300 B.C.—c. A.D. 100

Paracas, Peru

cotton and wool

30 $\frac{1}{2}$  x 23 $\frac{3}{4}$  INCHES (76.5 x 60 CM)

*Museum Purchase 24:1956*

The embroidered designs on this woman's poncho feature geometric forms and feline figures—jaguars with fretted tails and smaller cats in profile. As the strongest and most dangerous cat in the Americas, the jaguar was highly ven-

erated among the Paracas people of ancient Peru. Jaguars were associated with darkness and the underworld because they live in caves and hunt at night, often near water. Found with the mummified remains of its owner in a burial ground, this poncho is embroidered with jaguars that were probably intended to symbolically protect the deceased in her journey through the underworld. The jaguars' arched backs, open mouths, and wide stares give them a fearsome demeanor that would have intimidated any approaching evil. *J.N.*



## Mantle Hanging

15th–16th century

Rukana, Peru

feathers and cotton cloth

$26\frac{1}{16} \times 82\frac{3}{16}$  INCHES

(68.5 x 209 cm)

*Museum Purchase 285:1949*

This beautiful panel was made from thousands of feathers from blue macaws and yellow canaries. The feathers were painstakingly tied in overlapping rows to a cotton backing. The alternating quadrants most likely symbolize the four cardinal points of the Inca cosmology. It is likely that the yellow feathers represent the sun and the blue feathers suggest water or rain, bringing together the vital forces that the Inca relied on to ensure life and fertility. This feather mosaic may have been hung at the back of an Inca shrine. J.N.



## Bodkin with Finial

300–1000

Calima, Colombia

cast gold and copper

height: 9 $\frac{7}{16}$  INCHES (24 CM)

*Gift of Morton D. May 220:1979*

An acrobatic duo balances on top of a copper and gold-banded pin in this miniature masterpiece of the goldsmith's art. One acrobat stands on his hands with his back playfully arched for balance; the other much smaller acrobat lies below, supporting him. This unusual object was probably inserted through the folds of a garment to keep it closed. The scene may represent a courtly entertainment enjoyed by the elite of Calima culture. The successful fusion of copper and gold was accomplished through a combination of lost-wax casting and soldering. J.N.

## Ballgame Vessel

600–900

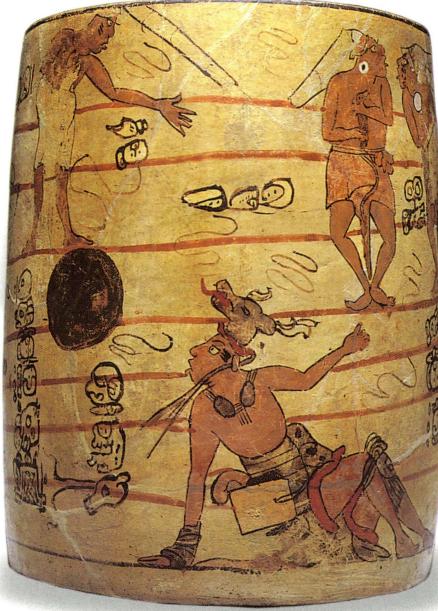
Maya, Guatemala

painted earthenware

9 $\frac{7}{16}$  x 6 $\frac{1}{2}$  INCHES (23 x 17.5 CM)

*Gift of Morton D. May 216:1979*

This is one of the most remarkable Maya vases known. Its unusually large size provided the artist a generous surface on which to paint a detailed narrative of the Maya ballgame. Like the ballgame itself, the narrative is not seen all at once, but unfolds in sections as the viewer moves around the vessel. The animated scene shows ballplayers on the field and spectators in the tiered stands. One player wearing protective gear and headdress slides on the ground, trying to block or propel the large ball. Three spectators appear to be having an animated discussion about the game. For the Maya, the ball's movement back and forth on the court celebrated the sun's movement across the sky and the eternal cycle of life and death. The results of the ballgame



could have great political and religious significance. Members of the losing team were sacrificed so their blood could nourish the earth and sustain the sun in its battle against darkness. J.N.



## Effigy

15th century

Taino, Dominican Republic  
wood

7 1/8 x 23 3/8 x 6 1/8 inches (18.7 x 60.3 x 16.8 cm)

*Friends Fund and Primitive Art Society Fund in  
honor of Morton D. May 168:1981*

The powerfully rendered skull with deep, hollow eye sockets stands in remarkable contrast to this figure's full, fleshed-out legs that seem contorted in some strange motion. Leaving South America more than five thousand years ago, the Taino people brought to their new home in the Caribbean a belief that life emerges from death. This figure represents a shaman, a mystical healer and leader, who has probably taken a hallucinogenic drug in order to enter the state of the "living dead" in which he can navigate the underworld of the ancestors. Through his access to the ancestors and his mastery of fertility, the shaman will be able to transform the dead into the next generation of the living. This figure's grim face and tightly curled toes indicate the effort he makes to reach into the other world, while the head of a turtle carved into his forehead may be the shaman's spiritual helper and guide in the underworld. *J.N.*

## Seated Dog

200 B.C.—A.D. 300

Colima, Mexico

terracotta

17 x 7½ x 10½ INCHES

(43.2 x 19.7 x 26.7 cm)

*Gift of Morton D. May 246:1978*

This dog's attentive pose with upright ears and alert face suggests that it was a domesticated animal; however, its corpulence suggests that its fate may have been as a comestible delicacy rather than a beloved pet. The dog's

large, hollow clay body has been coated with the characteristic red slip used by Colima potters and polished to achieve a beautiful deep red color. The grooves and the protruding knobs on its head and body represent the animal's skeleton beneath its skin and hint at the animal's role in the underworld. Dog effigies were included as burial goods in Colima tombs to guide the deceased's journey in the afterlife. Combining the skeleton as an omen of death with the fleshiness of life expresses the widespread belief among Pre-Columbian cultures that life evolves from death. J.N.





## Dancers with Musicians

200 B.C.—A.D. 300

Colima, Mexico

earthenware

5 3/4 x 11 1/2 inches (13.5 x 29.5 cm)

Gift of Morton D. May 306:1978

The artists of the Colima culture of ancient Mexico carefully recorded the details of everyday life and ritual in pottery. In this festival scene, a group of men and women is arranged around the perimeter of a circle; they surround four male musicians who play rattles and percussive instruments made from turtle shells. The rhythmic sounds of the music would have propelled the dancers around and around, imitating the motion of the sun, moon, and the cycle of fertility. The long, interlocking arms of the dancers look like mating snakes, and the alternating male and female dancers suggest the erotic nature of their dance. Small sculptures such as this would have been placed in the tombs of important people to entertain them in the next life. *J.N.*

## Urn

c.300–600

Zapotec, Mexico

earthenware

14 $\frac{1}{4}$  x 12 $\frac{1}{4}$  x 10 $\frac{1}{4}$  inches (36.5 x 32 x 27.5 cm)

Gift of Morton D. May 305:1978

This beautifully naturalistic portrayal of a young woman illustrates the clothing and jewelry worn by Zapotec women of the upper class. The artist has shown the woman's cape as it would have fallen over her body and rendered the ornamental border in fine detail. The woman's wrapped yarn headdress is like those still worn by women of that area today. She wears a jeweled necklace and elaborate ear spools, indications of her high status. Seated in the classical cross-legged position with eyes staring straight ahead, the figure serves as the front of an open container, which once could have held food or other supplies for the deceased in an underground tomb. J.N.



## Labret (lip plug)

c.1000–1500

Mixtec, Mexico

gold

¾ x 1¼ x 1½ inches (1.6 x 3.2 x 3.8 cm)

Gift of Morton D. May 275:1978



The tradition of metalworking in central Mexico shows no developmental phase, so it was probably introduced to the Mixtecs as a fully developed art from South America sometime in the thirteenth century. The neighboring Aztecs purchased such objects from their neighbors to use in sacred and political rituals. With its ex-

quisitely detailed feather arrangement around the head, prominent eyes, and menacing claw-like beak, this beautifully cast gold eagle head would have been worn by a warrior preparing for battle or ritual ceremony. The labret would have been inserted through a hole in his lower lip, with the radiance of the metal reflecting the light of the sun. J.N.

## Tlaloc Mask

c. 1300–1500

Mixtec, Mexico

stone with turquoise  
and shell

5 1/4 x 4 1/2 x 2 1/2 INCHES

(13.7 x 11.4 x 6.4 cm)

*Gift of Morton D. May 96:1968*



The beautifully fitted stones of this mask of the rain god Tlaloc demonstrate the great lapidary skills of Mixtec artists, who also created fantastic mosaics on the façades of their architecture. The inlay pieces are graduated in size, with the smaller ones placed around the nose and mouth and the larger pieces set toward the outside. The use of varied sizes of inlay adds visual drama to the mask. The eyes of the mask are ringed with white shell, which was also used to make the teeth. Orange coral was used to form the head-

band and parts of the ears. Since both coral and shell come from the sea, their use here is symbolic of water. The inlay for the pupils is turquoise, whose color is also associated with water and with Tlaloc himself. The many references to water in this portrait of the god of rain allude to the Mixtec reliance on the rainy season that was their only hope for a successful corn harvest. This object could have served as a funerary mask in a burial, or it may have been placed in a shrine dedicated to Tlaloc. *J.N.*



## Double Figure of Life and Death

c. 1200

Huastec, Mexico

sandstone and pigment

22 1/2 x 12 1/2 x 2 1/2 inches (57.5 x 31.4 x 6.4 cm)

Gift of Morton D. May 361:1978

The Huastec people who lived in the northern Veracruz region of Mexico are known for their slab-like stone sculptures that incorporate dual imagery. The smooth contours of the fully fleshed reverse side of this stone figure contrast with the intricately carved bones and joints of

its skeletal counterpart in this view, creating a figure whose oppositions of life-death and youth-age are typical of the art of many Pre-Columbian cultures. This dualism is reinforced by the figure's gaze upward to the sky, while the staff he leans on links him firmly to the earth. Although the reverse side shows the staff providing a comfortable support for the figure, the death side shows a hand reaching out from the top of the staff as if it were strangling or pulling the deceased into the underworld. J.N.



## Female Figure

c.1400

Aztec, Mexico

wood, encrustations, and paint

20<sup>11/16</sup> x 8<sup>7/8</sup> x 4<sup>5/8</sup> INCHES

(52.5 x 22.5 x 11.8 cm)

*Gift of Morton D. May 381:1978*

This is a rare wood sculpture of the goddess of the water, Chalchiuhtlicue, whose name means, "She of the precious jade skirt." Traces of black and blue pigment on the headdress and skirt indicate that the figure was probably originally painted. The disc-shaped plaque in the middle

of her body may have been inlaid with shell and jade, since both materials were associated with water and the goddess. This goddess is rendered in a stiff pose typical of Aztec art. The figure may have once been placed on an altar associated with a priest who served Chalchiuhtlicue. *J.N.*



## Bowl

1200–1300

Mimbres, Southwestern  
clay and paint

4½ × 9½ INCHES (10.8 × 23.5 CM)

*Museum Purchase 113:1944*

Over several centuries the Mimbres peoples of present-day New Mexico developed a highly refined tradition of pottery that featured beautifully painted narrative scenes. The central, concave area of this bowl's interior depicts a bat with outstretched wings. For peoples descended from the earlier Mimbres, bats are seen as messengers of death as well as the creature who accompanies the deceased to the underworld. The bat represented on this bowl has rabbit ears, further allusions to night, darkness, and death, since

rabbits are associated with lunar emblems. The bowl's white background and circular shape suggest a full moon as the background for the silhouette of the descending creature. Bowls of this kind were placed over the face of someone who had just died, in hopes that the image within the masklike shape of the bowl would guide the deceased safely through the underworld. The rim of the bowl includes motifs of lightning and storm clouds that function as a circular frame for the central image. *J.N.*

## Seed Jar

1050–1250

Anasazi, Southwestern  
clay and paint

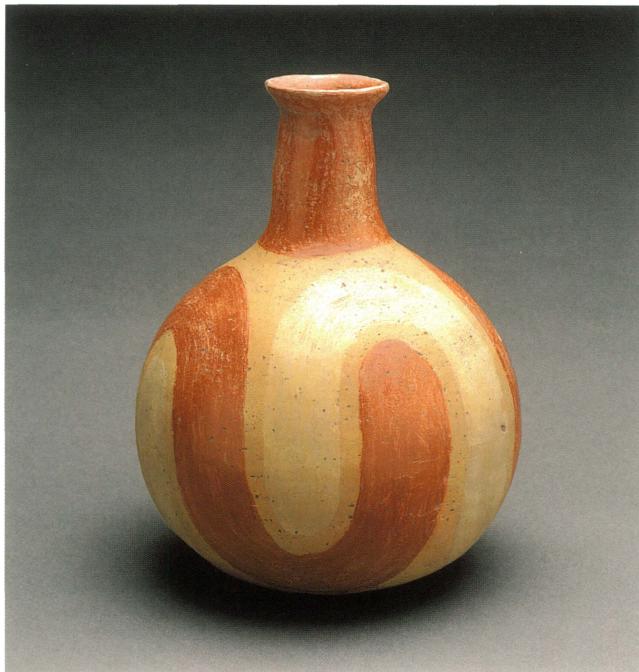
12 × 13½ INCHES (30.5 × 34.3 CM)

*Funds given by The Children's Art Bazaar,  
St. Louis 175:1981*

This elegant jar was made by the Anasazi peoples of the American Southwest, who used such vessels to store seeds for planting. Working with very fine brushes made of yucca fibers, an artist

painted the jar with complex geometric designs that include two bands of interlocking frets, composed of tiny white squares with dots at the centers, separated by white lightning patterns. The square shapes may represent kernels of corn, and the lightning motifs may symbolize thunder and rain, all references to the agricultural cycle. Given the dry climate of the American Southwest, the user of this jar may have been reassured of the ongoing cycle of fertility by the symbols on the jar. J.N.





## Bottle

1500–1700

Quapaw, Mississippian

clay and paint

9½ × 7½ INCHES (24.8 × 18.4 CM)

Given anonymously 112:2001

This superb bottle is the best known of its type. Its generous, spherical body is a perfect visual balance to its extended neck. The beautifully shaped rim that crowns the bottle completes the series of circles, spheres, and curves that move

upward from the base. Simple, undulating, and interlocking waves in beige, cream, and soft reds express a harmonious sensuality.

The Quapaw were part of the Mississippian cultural complex that formed along the Mississippi River and its tributaries as early as 1400. Unlike other Mississippian potters, Quapaw artists used only paint to decorate their pots. Clay vessels were used in daily life, and they were also interred with the dead to enhance the owner's existence in the afterlife. J.N.



## Robe

1860s–70s

Teton Lakota, Plains

pigment, buffalo hide, and sinew

72 x 96 INCHES (182.9 x 243.8 CM)

*Funds given by an anonymous donor, the John Allan Love Charitable Foundation, the Gateway Indian Art Club, James L. and Elaine Kinker, Mr. and Mrs. Eugene F. Williams Jr., Mrs. James Lee Johnson Jr., the John R. Goodall Charitable Trust, Mr. and Mrs. Jack Ansehl, Mrs. Lee Hunter, Mr. and Mrs. Bryan McMillan, Mr. and Mrs. Sam Langsdorf Jr., Mr. and Mrs. Charles F. Knight, Mr. and Mrs. Joseph Shaughnessy, an anonymous donor, Mr. and Mrs. John W. Bachmann, Mrs. Elizabeth E. Bascom, Mr. Eugene Hersher, Mr. and Mrs. Laurence E. Langsam, Michael Cramer, Mr. and Mrs. L. Rumsey Ewing, and other donors to the 1996 Annual Appeal 4:1997*

Plains Indians used buffalo hides for shelter, trade, and as pictorial surfaces for telling stories and passing down traditions. The images on this robe are organized into groups representing warriors on horseback, warriors on foot, and horses without riders. In the top row at the extreme right are three wounded warriors on the ground and a rider wearing U.S. military clothing made into leggings. The wounded have been pierced with American army swords of the type used in the Mexican-American War. Visible hoofprints in the scene suggest other participants in the fray.

It was not uncommon for several men to work together on a single robe. The two distinct styles within this robe suggest that one artist may have created the big-hoofed horses with muscular, curved heads while another painted the smaller-hoofed horses with smaller, less-rounded profiles. Other scenes within the robe illustrate weapons and clothing from the 1840s to the 1870s, when Plains warrior culture was at its peak. *J.N.*



## Potlatch Copper

1800–1900

Kwakiutl, British Columbia

painted copper

43½ × 30 INCHES (110.5 × 76.2 CM)

*Gift of Morton D. May 268:1982*

Created from mill-rolled trade metal, this copper is one of the largest in existence. Coppers were the personal property of powerful and wealthy chiefs who displayed them prominently during potlatches and memorial feasts. A copper could be transferred to another lineage in exchange for the right to a village site or fishing station. Each time a copper changed hands and appeared

at ritual events, its value increased. There are records from the turn of the twentieth century indicating that an individual copper could be worth as much as sixteen thousand blankets.

This copper's front is painted with a stylized view of the Northwest Coast hero Raven and a prominent crest emblem. The lines and ovoid shapes incised on the copper and painted in black demarcate Raven's eyes, beak, claws, and four tail feathers. Two pairs of eyes are incised below. On the back is a profile of Raven painted in a bolder red and looser style than what is seen on the front. J.N.



## Dzonoqua Mask

1800–1850

Kwakiutl, British Columbia

wood, paint, human and seal hair,  
raffia, cloth, and nails

13 x 9½ x 6 inches (33 x 24.1 x 15.2 cm)

Gift of Morton D. May 269:1982

Dzonoqua, the Wild Woman of the Woods, is feared by the Kwakiutl Indians of the Northwest Coast because she kidnaps and eats children. She is also capable of reviving the dead and providing great wealth for a chosen few. This mask highlights Dzonoqua's deeply set eyes that can barely see and her characteristic

open mouth that issues her terrifying "wuu, wuu, wuu" sounds. Her feminine identity is in striking contrast to her bearded chin. According to legend, a vengeful Kwakiutl hunter killed Dzonoqua's son because she had stolen the hunter's salmon. When another mortal brought her the corpse, Dzonoqua revived her son and rewarded the man with skins, meat, and a mask of her face that he and his descendants could wear at ceremonial feasts and rituals. Dzonoqua masks are worn by dancers who mimic the stumbling, nearly blind appearance of the Wild Woman of the Woods and by Kwakiutl chiefs at important feasts in which they distribute gifts to those in attendance. J.N.



attributed to

## Gwaytihl

Haida, British Columbia

*Grave-Figure*, 1880s

painted alderwood

7½ x 22 x 9 INCHES (19.1 x 55.9 x 22.9 CM)

Museum Purchase 132:1976

As a portrait of death and suffering, this superbly carved figure demonstrates a compelling realism seldom seen in American Indian art. It has been attributed to the late-nineteenth-century Haida artist Gwaytihl, who once resided in the village of Masset on the Northwest Coast. The topknot

is an indication that this is a representation of a shaman, a sacred practitioner of the healing and spiritual arts. This shaman wears a fringed dance skirt through which his bent legs extend up, while his feet appear beneath the garment's fringe.

Gwaytihl portrayed the figure in an extremely emaciated state, seen in the prominent collarbone and ribs, concave abdomen, and stick-like arms and legs. The face is carved as if the skin were taut against the bones, and the teeth are revealed in a tight grimace. This is a ritual object that would have been placed on top of a person's coffin. J.N.



## Spirit Mask

c.1875

Eskimo (Inuit), Alaska

wood, paint, and feathers

16½ x 17½ INCHES (41.3 x 44.5 CM)

*Friends Fund 198:1980*

The elegant simplicity and daring asymmetry of this ovoid mask are characteristic of masks from the Inuit settlement of St. Michel on the south side of Norton Sound in western Alaska. The Bering Sea Eskimos developed a reciprocal relationship with the animals they hunted: the animals allowed some of their numbers to be

hunted as long as humans respected the spirits of the creatures they killed. Although this mask was worn at the winter dances when it was included in the entertainments for the human community, its primary function was to engage and please the spirits of game animals. Such masks allowed the audience a glimpse of the cosmic realm through the two elliptical openings and provided the spirits a view of the hunters' honorable intentions for the hunt. *J.N.*



European





## Corpus

c. 1150

German or French  
bronze and gilding

7 × 7½ inches (17.8 × 17.9 cm)

*Museum Purchase 73:1949*

The extraordinary quality of workmanship in this small sculpture of the body of Christ attests to the skill of medieval metalworkers. The assertive physicality is created by sculpted musculature in the chest as well as the unusual positioning of the head, which inclines forward rather than to one side. The wide reach and gentle incline of the arms, contrasted with the squat dimensions of the torso, establish the sensitive poignancy of this commanding figure. The artist has seized every opportunity to embellish his creation, rendering the linear striations of hair, the droplets of blood on the chest, and the looped fabric folds of the loincloth in a decorative yet expressive language to achieve its intended pathos. *J.M.*

## Diptych with Scenes of the Passion and Afterlife of Christ

1250–70

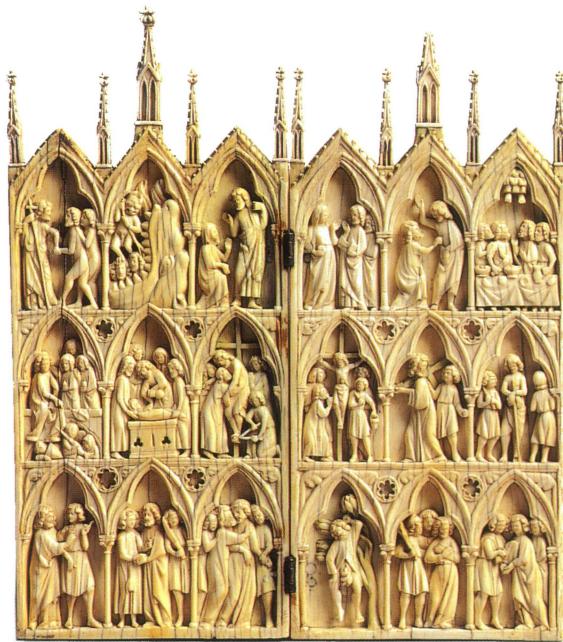
French

elephant ivory with traces of paint

8½ × 7½ × ½ inches (20.8 × 17.9 × 1 cm)

*Museum Purchase 183:1928*

The middle of the thirteenth century witnessed the emergence of a large-scale industry in ivory carving, offering medieval artists opportunities for stylistic creativity and narrative innovation in the creation of precious objects. This diptych includes eighteen scenes of the final events in Christ's life, from his return to Jerusalem, to his crucifixion and death, to his appearances after his Resurrection. Folding diptychs such as this one comprise a small group that shares a similar architectural framework and narrative flow that begins at the lower left. Designed as a portable aid for meditation on the humanity of Christ, these diptychs include a number of scenes on this last, most difficult stage of his life. The artist



has allowed the user to read the scenes either vertically or horizontally, making meaningful associations between similar forms and themes for richer and more varied meditation. *J.M.*



attributed to  
**Master of San Lucchese**

Italian, 14th/15th century

*Madonna and Child with Saints*

(*The Sterbini Triptych*), c.1345

tempera and gold leaf on panel

open: 16 x 17½ INCHES (40.6 x 44.5 CM)

Museum Purchase 51:1926

Resplendent in her rich blue drapery with gold trim, the seated Virgin holds her infant son who gestures affectionately toward his mother. Her celestial court includes attending angels who share her central space. Flanking them in the wings is a host of standing saints led by St. Peter and St. John the Baptist on the left, and St. Stephen and St. Paul in the foreground row on the right. Florentine artists who worked in the second half of the fourteenth century hovered between using the more naturalistic manner of Giotto (seen in

the child's animated pose) and a hieratic style of flattened figures, strong contours, intense colors, and unnatural space, the legacy of Byzantine icon painters. The panel's small size indicates it was created for private domestic use. Its superb condition and accomplished punchwork in the haloes and along the frames make this painting an outstanding example of Florentine fourteenth-century artistry. *J.M.*

## Head of St. Roch

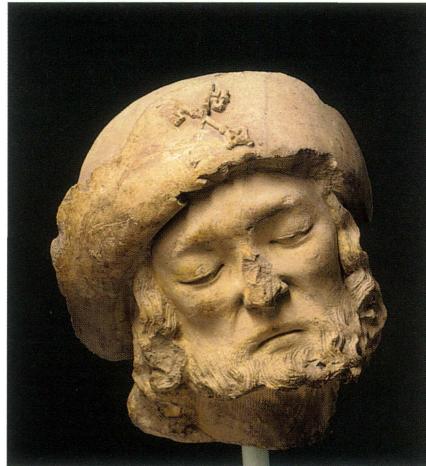
late 15th century

French

limestone

height: 8½ INCHES (22.2 CM)

*Museum Purchase 85:1932*



Probably once part of a standing figure of the fourteenth-century saint, this sensitively carved head is composed of an elegant series of curves and countercurves. The shallow arc of his hat is repeated in the downward turn of his mouth and echoed yet again in the arch of his eyebrows. The crescents of his eyelids, repeated in the flesh of his upper cheeks, offer contrasting curves in their inverted, bowed forms. The story of St. Roch was that, having traveled to Rome on a pilgrimage, he dedicated himself to helping the inhabitants of a plague-stricken village. Cult images of the saint focused on a later episode in his life when he retired to a forest to die in soli-

tude after contracting the disease himself. Venerated as the patron saint of plagues and sickness, Roch was celebrated as a sufferer, and the accomplished artist who fashioned this simple yet moving likeness was able to devise an eloquent means to communicate the pathos of pain. *J.M.*



## Virgin and Child

c.1460

French or German

alabaster with traces of paint

height: 21½ INCHES (54.6 CM)

*Museum Purchase 12:1922*

The subtle surface modeling of the Virgin's face, the handsome drapery of her gown, and the crisp carving that delineates the details of body and fabric make this an outstanding example of late Gothic sculpture. The entire figure creates a subtle arabesque, or S-shaped curve, from the inclined head of the mother through the curving sweep of her lower torso and gown. This elegant Virgin Mary presents us with the divine infant, Jesus. Together they embody the intervention of the divine into the earthly realm. The bird cradled in his forearm, probably a goldfinch, and the grapes clutched in his hand symbolize Christ's humanity. The goldfinch's penchant for eating thorny plants came to be associated with Christ's crown of thorns, while the grapes refer to the wine used in the ritual celebration of his sacrifice and death. *J.M.*



## St. Christopher

late 15th century

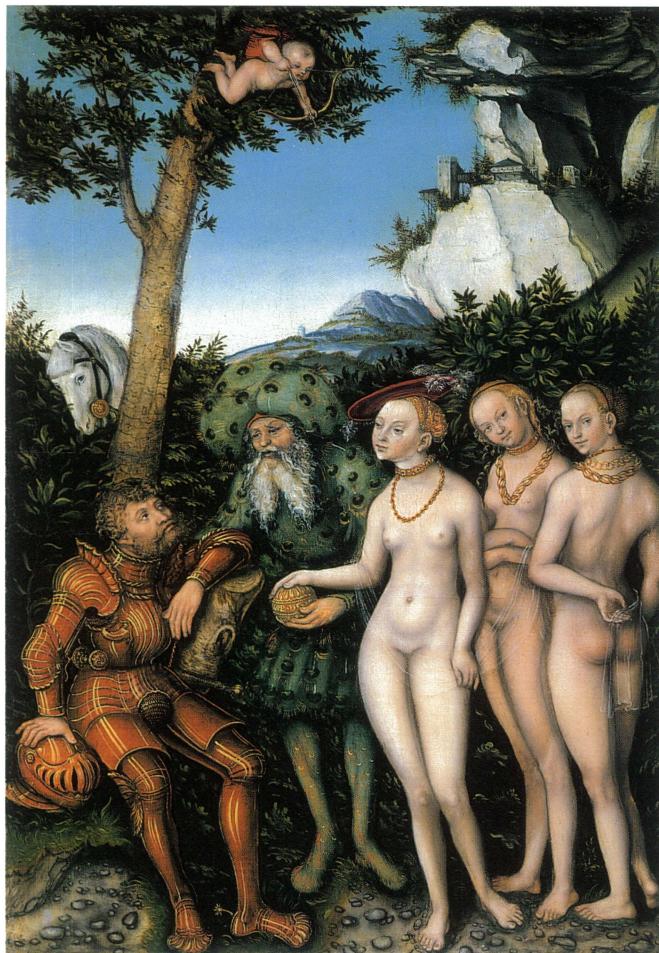
French, Burgundian, or Flemish  
limestone

height: 31 INCHES (78.7 CM)

*Museum Purchase 3:1934*

This powerful rendering of St. Christopher was probably originally conceived as a standing saint. The dynamic thrust of the saint's right arm is offset by the diagonal flow of drapery toward his left side. Christopher is the patron saint of travel since, according to tradition, he carried the Christ child across a deep and dangerous river. Finding the child nearly too heavy to bear, Christopher exclaimed he bore the weight of

the world. The child responded that the saint had carried not just the cares of the world, but "Him who created the world." The right knee and left foot of the child can still be seen on Christopher's shoulders, but the viewer is drawn to the sensitive wrinkles at the corners of the saint's eyes and the beautiful rendering of his curling hair and beard. The artist defined Christopher's chest and arms with simpler drapery folds, a fitting frame for the detailed delicacy of his face. *J.M.*



## Lucas Cranach the Elder

German, 1472–1553

*Judgment of Paris*, 1530

oil and tempera on panel

20 x 14½ inches (50.8 x 36.4 cm)

Museum Purchase 28:1932

As a friend of Martin Luther, the painter Lucas Cranach was privy to learned discourse with distinguished scholars and humanists such as Eramus of Rotterdam. The ancient writings that inspired sixteenth-century scholars were also a source of inspiration to contemporary painters. It is no wonder that one of Cranach's favored subjects included this scene from Ovid's mythological story of the shepherd Paris who was

called upon to judge an Olympian beauty contest. The artist has also drawn upon a related medieval legend, based on the ancient Greek story, in which a knight named Paris goes hunting, tumbles into a bush, and falls asleep. He dreams that the god Mercury, marvelously clad in peacock feathers, tells him he must decide which among three goddesses is the most beautiful. Cranach captured the individual strategies of each of the three enchanting goddesses who try to sway the shepherd's mind. Juno, at right, is smugly aware of her ability to control the opposite sex, while Minerva, at center, employs her flirtatious charms to alert us to her powers. It is Venus, however, arrogantly confident of her sensual allure, who wins the day. J.M.



## Hans Holbein the Younger

German, 1497/98–1543

*Mary, Lady Guildford*, 1527

oil on panel

34 $\frac{1}{4}$  x 27 $\frac{1}{2}$  inches (87 x 70.6 cm)

Museum Purchase 1:1943

Henry Guildford was Comptroller under King Henry VIII and husband to Mary Wooten, whose splendid portrait is among the most impressive of Hans Holbein the Younger's English paintings. Holbein excelled in verisimilitude, creating his precisely drawn countenances and richly detailed costumes with an economy of paint.

This portrait is one of a pair that presented husband and wife. Hung with gold chains and embellished with pearls, Lady Guildford embodies worldly prosperity, and with her prayer book she is also the very image of propriety. Although a preparatory drawing for this painting shows a winsome charmer who glances off to the side, Holbein changed the direction of his sitter's gaze to suggest a more mature woman. The background ivy may have been intended as an emblem of steadfastness. *J.M.*



## Albrecht Dürer

German, 1471–1528

*St. Eustace*, c.1501

engraving

plate (irregular):  $14 \times 10\frac{1}{2}$  INCHES  
(35.6  $\times$  25.9 CM)

*Museum Purchase 255:1916*

Albrecht Dürer illustrates the legend of the conversion of the Roman general Placidus who became St. Eustace. Placidus chased a stag that stopped and confronted him with a radiant crucifix between its antlers. This vision led Placidus to fall on his knees and convert to Christianity.

The engraving, Dürer's largest, is full of flora and fauna. It bears witness to his fascination with the surface textures and mathematical proportions of nature. The artist presented most of the animals in profile, so that their dimensions could be better calculated.

To make this engraving, Dürer cut lines into a copperplate with the sharp edges of a burin. The lines were filled with ink and transferred to paper through a press. Each impression is different. This very fine impression is on the best High-Crown paper. The ink is silvery black and printed with a clarity of detail that allows for subtle and beautiful gradations of light to dark. *F.H.C.*

## Hans Burgkmair the Elder

German, 1473–1531

*Lovers Surprised by Death*, 1510

chiaroscuro woodcut

sheet (trimmed): 8 1/8 × 6 INCHES  
(21.3 × 15.2 cm)

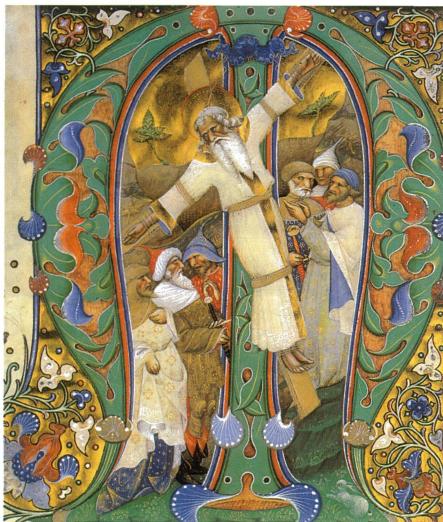
*Friends Fund and the Julian and Hope*

Edison Print Fund 219:1995

Hans Burgkmair played a decisive role in German Renaissance art. His tenure in Venice in 1507 resulted in the introduction of elements of Italian architecture and ornamentation, as well as new spatial concepts, to German art. *Lovers Surprised by Death* is justifiably Burgkmair's most famous print, partially because it is the earliest dated example of a color woodcut to be composed of three, rather than two, blocks.

An emaciated figure of Death prepares to rip out the living soul of a young soldier and, at the same time, catches the skirt of a fleeing maiden in his teeth. The costumes of the couple, the wings of death, and the design of the architecture are inspired by classical art, while the gondola, canal, and wide chimney pots evoke Venice. Burgkmair successfully places a macabre German scene onto a classical Italian stage. *F.H.-C.*





## Master of the Murano Gradual

Italian, active mid-15th century

*The Crucifixion of St. Andrew*, 1440–50

tempera and gold leaf on parchment

11  $\frac{1}{16}$  x 9  $\frac{1}{8}$  inches (29.4 x 25 cm)

Funds given by Mr. and Mrs. Joseph L. Werner 36:1953

This richly decorated image of the crucifixion of St. Andrew is one of the masterworks of fifteenth-century Venetian manuscript illumination. The little-known artist, named for a book he illustrated on the Venetian island of Murano, utilized intricate drapery patterns, memorable color combinations, and inventive ornamentation. Here he made especially clever use of the first letter of the introductory chant for the feast day of St. Andrew. The oversized M both anchors his composition and stabilizes the angled arm of the cross. After the tenth century, artists often illustrated Andrew's martyrdom with an X-shaped cross. Here, the artist playfully challenged the separation of image and frame by having the soldier immediately to the left of the central shaft of the M insert his sword between the letter and its foliate decoration, perhaps a reference to Andrew's followers, who attempted to cut him down from the cross. *J.M.*

opposite:

## Piero Di Cosimo

Italian, 1461/62–1521(?)

*Madonna and Child Enthroned with Saints Peter, John the Baptist, Dominic, and Nicholas of Bari*, c. 1485–90

tempera and oil on panel

66  $\frac{1}{4}$  x 44  $\frac{1}{8}$  inches (168.3 x 112.1 cm)

Museum Purchase 1:1940

The Renaissance mastery of light and space is nowhere more evident than in this altarpiece, which is marked by rich color, clear form, and engaging naturalness. The frame carries the coat of arms of the Pugliese family, the prominent Florentines who commissioned the work for their private chapel.

The Madonna holds the gesturing Christ child. On the left, St. Peter with keys in hand presents a kneeling Dominic to Mary. To the right, St. John the Baptist, patron saint of Florence, points toward Christ and announces his coming ministry. St. Nicholas, identified by the three gold balls in his left hand, gazes intently at Jesus. Surrounding the Madonna, her four attendants form a cohesive group. A work of this type is known as a *sacra conversazione* (sacred conversation), in that it departs from the older tradition where saints in individual compartments were separated from the Madonna. The horizontal panels at the bottom, called the *predella*, depict scenes relating to the lives of three of the altarpiece's saints: Dominic, John, and Nicholas. *J.M.*





## Giovanni Angelo Montorsoli

Italian, 1507–1563

*Reclining Pan*, c. 1535

marble

25 × 53 inches (63.5 × 134.6 cm)

Museum Purchase 138:1947

Giovanni Angelo Montorsoli modeled this marble Pan on ancient Roman statuary and actually recycled it from a piece of ancient sculpture. Pan, the god of the woods, fields, and flocks, can be identified by the pan pipe, which is an allusion to his unrequited love for the nymph Syrinx. She was saved from Pan's pursuit by

being transformed into a stream, and he, the frustrated suitor, uprooted the cattails from the stream bank and fashioned them into a pipe on which he played his lonely lament. When Peter Paul Rubens sketched this sculpture during a visit to Rome in the early seventeenth century, he thought he was recording an ancient monument. The sculpture was owned by the powerful Barberini family in Rome and remained there until the early twentieth century. The family negotiated with the government of Benito Mussolini to gain permission for the *Pan* to leave Italy, allowing the Museum to purchase this important Renaissance sculpture. *J.M.*

## Ugo da Carpi

Italian, active c.1502–1532

after Parmigianino (Francesco Mazzola),

Italian, 1503–1540

*Diogenes*, c.1524–29

chiaroscuro woodcut

19 × 13½ INCHES (48.3 × 35.2 CM)

The Sidney S. and Sadie Cohen Print

Purchase Fund 23:1984

This remarkable woodcut by Ugo da Carpi presents the fourth-century B.C. philosopher Diogenes in a spiraling, muscular pose that is typically Mannerist. Having relinquished all earthly goods, Diogenes is seated naked and immersed in thought with his few possessions: three books, a wooden tub, and a cloak. The plucked chicken at right also appears as an attribute, since Diogenes had mocked Plato's definition of man as a featherless biped.

Ugo da Carpi introduced to Italy the chiaroscuro woodcut, which was developed to suggest the effect of a tonal drawing. He produced *Diogenes* from four interdependent woodblocks that form a composition when printed together. A different block was used for each shade of color. No two impressions are exactly alike. *Diogenes*, possibly the most beautiful Italian example of the chiaroscuro technique, is likely a result of a close but short-lived collaboration between Ugo and the artist Parmigianino. EH-C.



## Giorgio Ghisi

Italian, 1520–1582

after Luca Penni, Italian,

1500–04–1557

*The Calumny of Apelles*, 1560  
engraving

plate:  $14\frac{1}{2} \times 12\frac{1}{16}$  inches  
(36.8 x 32.2 cm)

Friends Fund 96:1982



This superb impression by Giorgio Ghisi is based on an ancient description of a lost allegorical painting by the Greek artist Apelles, who made the painting, known as *The Calumny of Apelles*, to express truths about calumny, or the telling of lies to ruin someone's reputation. Apelles painted it after he himself had nearly been put to death because of a rival's slander. In this reproductive engraving of the allegory, Ghisi depicts a judge with large donkey ears sitting at right. He is advised by two female

figures who represent Ignorance and Suspicion. The judge extends his hand to Calumny, who approaches with a burning torch in her left hand and with her right hand drags the youthful Innocence, who lifts his hands in despair. Envy, Treachery, and Deceit bring Calumny closer to the long-eared man. Fortunately, Truth and Time appear as two small figures in a cloud in the background, implying that the unjustly accused will be vindicated. *FH-C.*



## Marcantonio Raimondi

Italian, c.1470–1527

*Two Women with the Signs of Libra and Scorpio*, 1517–20

engraving

sheet (trimmed): 11 1/8 x 8 inches  
(29.5 x 20.3 cm)

*The Julian and Hope Edison Print Fund*  
*and Phoebe and Mark Weil 86:1996*

The engraver Marcantonio Raimondi disseminated the stylistic and iconographic knowledge of the Italian High Renaissance throughout Europe by means of his reproductive prints. He arrived in Rome sometime around 1510 and began to engrave the designs of Raphael and his circle. Raimondi often interpreted sections

of larger compositions by those artists and developed a logical system of hatching and highlighting that offered a readable articulation of form and motion.

This beautiful engraving depicts two women, each holding a book, beneath the zodiac signs of Libra and Scorpio. The graceful proportions and their harmonious postures suggest Raphael as the source for the image. The meaning of the print is unknown. It has been interpreted in numerous ways, as illustrating contrasting zodiacal signs, a pair of sibyls, and even dual representations of death. *FH-C.*



## Giorgio Vasari

Italian, 1511–1574

*Judith and Holofernes*, c. 1554

oil on panel

42½ × 31½ INCHES (108 × 79.7 CM)

*Friends Fund and funds given in honor of*

*Betty Greenfield Grossman 2:1982*

Giorgio Vasari was both a celebrated writer as well as renowned painter and architect. His *Lives of the Most Excellent Painters, Sculptors and Architects* chronicled the great talents of the Italian Renaissance and championed the Florentine emphasis on drawing the body as a means of mastering three-dimensional form. This painting is an almost textbook illustration of his ideas. It records the moment before the biblical heroine Judith, a beautiful widow from the town of

Bethulia, lowers her blade to decapitate Holofernes, the leader of the Assyrian forces who had laid siege to her city. By killing the enemy general and displaying his head to the dispirited Israelites, Judith helped restore their confidence, allowing them to defeat Holofernes' army. Vasari shows Judith from the back, with musculature more seemly for a hero than a heroine, to highlight her triumph over the inebriated general. This composition is developed around a pose that Vasari borrowed from Michelangelo's Sistine ceiling. *J.M.*



## Francesco Salviati

Italian, 1510–1563

*Portrait of a Florentine Nobleman*, 1546–48

oil on panel

40 $\frac{1}{4}$  × 32 $\frac{1}{2}$  INCHES (102.2 × 82.6 CM)

Museum Purchase 415:1943

This sumptuous portrait of an unidentified Florentine gentleman embodies the complex aesthetic of Mannerism, a sixteenth-century style grounded in the preference for artistic invention and artifice rather than the copying of nature. The acid green curtain demonstrates Francesco Salviati's gift for fanciful coloration,

while the aquamarine sky suffused with a candy-pink glow may be intended to suggest the surreal chromatic effects of a sunrise. The daring costume of black velvet contrasted with black satin and the delicate rendering of collar and cuff make this likeness among the artist's most accomplished. The angle of the sitter's elbow and the casual grasp of his glove suggest someone satisfied with the rewards of social privilege. The identifying feature of the river god in the left background represents the Arno River and tells us that the elegant young man is Florentine; the fanciful flower and the beguiling lion also symbolize Florence. *J.M.*



## Bernardo Strozzi

Italian, 1581–1644

*St. Lawrence Distributing the Riches of the Church*, c.1625

oil on canvas

48½ × 64½ INCHES (122.9 × 163.8 CM)

Museum Purchase 37:194

Bernardo Strozzi's art from the 1620s combines rich coloration with the bold lighting and dramatic contrasts of seventeenth-century naturalism. Having entered the monastic order of the Capuchins in 1598, Strozzi brought a profound spirituality to his visualizations of religious belief. In depicting this popular moment from

the life of the third-century martyr St. Lawrence, who was ordered by the emperor's son to distribute the treasures of the Church to the poor, Strozzi has utilized his talents to good effect. The picture engages the viewer's attention through its sumptuous grouping of richly ornamented liturgical objects, including the bishop's crozier laid across a platter, the fallen ewer beside it, and a censer already in the hand of one of the recipients. Through vivid color contrast, selective highlights, and the saint's protruding left hand, the painting pulls us in. Drawn by the faces of the poor who gather to receive their gifts, we too approach the saint who dispenses such largesse. J.M.

## Titian (Tiziano Vecellio)

Italian, c.1485–90–1576

*Christ Shown to the People (Ecce Homo)*, c.1570–76  
oil on canvas

43 × 37½ inches (109.2 × 94.8 cm)

Museum Purchase 10:1936

Having painted the subject of Christ shown to the people several times before, Titian returned to the theme at the very end of his career. The Gospel of John tells how Pontius Pilate presented Jesus to the gathered crowd, saying “Here is the Man” (*ecce homo*, in Latin) and allowing the people to decide Christ’s fate. This painting was left unfinished at Titian’s death, which is

evident in the sketchiness of the flickering torch at the upper left corner. The artist’s rendering of the subject offers sobering insight into the character of its protagonists. Christ’s simple yet eloquent countenance contrasts with the ample jowls and corpulent cheeks of his judge, and the richly detailed costumes of the page and Pilate make Christ’s partial nudity even more touching. The sensitive modeling of Christ’s torso, the muted definition of his profile, and the evocative demeanor of his hands are brilliant characteristics of Titian’s late style. With simple composition and dark tones he conveys the sense of spiritual reverie that invites contemplation of the suffering and humiliation of Christ. J.M.





**Cavaliere D'Arpino  
(Giuseppe Cesari)**

Italian, 1568–1640

*Perseus Rescuing Andromeda*, c.1593–94

oil on lapis lazuli

7½ × 6¾ inches (20 × 15.4 cm)

*Friends Fund and funds given by Mr. and Mrs. Christian B. Peper, Museum Purchase, Phoebe and Mark Weil, the Kate Stampfer Wilhite Charitable Foundation, Mr. and Mrs. Kenneth F. Teasdale, the Fox Family Foundation, the John M. Olin Charitable Trust, the Scherck Charitable Foundation, the McMillan Avery Fund of the St. Louis Community Foundation, the Martha Love Symington Foundation, the John R. Goodall Charitable Trust, Mr. and Mrs. J. Patrick Mulcahy, Mrs. James Lee Johnson Jr., Mr. and Mrs. Charles F. Knight, Mr. and Mrs. Thomas Latzer, Mrs. Janet M. Weakley in honor of James D. Burke, Mrs. Ellen Langsdorf, Mr. and Mrs. William H. T. Bush, the Longmire Fund of the St. Louis Community Foundation, Eleanor C. Johnson, Alice S. Gerdine, Mr. and Mrs. Michael Cramer, BSI Constructors, Inc., David R. Cole in memory of Opal Runzi, The G. A. Jr. and Kathryn M. Buder Charitable Foundation, Dr. and Mrs. William H. Danforth, Charles and Patricia Marshall, The Mungenast Foundation, Inc., Mariko A. Nutt, Robert Brookings Smith, The Sidener Foundation, an anonymous donor, Mr. and Mrs. William F. Schierholz, Mr. and Mrs. William C. Lortz, Sewell A. McMillan, Edith B. Schiele; Barbara Wohltman, Mr. and Mrs. Fielding Lewis Holmes, and Ruth Nelson Kraft in honor of James D. Burke; and donors to the 1999 Art Enrichment Fund 1:2000*

Sixteenth-century patrons of art appreciated the precious and the unusual, and this small oval of painted lapis lazuli satisfies on both counts. It was created by Giuseppe Cesari, one of the most influential and prominent artists of late-sixteenth-century Rome, who made some of his finest compositions in small-scale. Ovid's *Metamorphoses* includes the story of the hero Perseus who finds the beautiful Andromeda chained to a rock as punishment for her mother's bragging. Perseus kills the sea monster that is about to devour her and secures the maiden's hand in marriage. The beautifully rendered body of the captured Andromeda, whose golden tresses echo the rich yellow of Perseus's cape, and the masterful handling of the airborne Pegasus exemplify Cesari's talent. Pope Clement VIII was so enthusiastic about Cesari's art that he promoted the artist to the rank of Knight, or Cavaliere, of Christ. J.M.



## after Giambologna (Jean Boulogne)

Flemish (worked in Italy), 1529–1608

*Fowler*, late 16th–early 17th century  
probably cast by Antonio Susini, Italian,  
1580–1624

gilded bronze

height: 12½ INCHES (30.6 CM)

*Museum Purchase 284:1951*

Giambologna was a Flemish artist who worked most of his career in Italy. His work in marble and bronze included daring compositions that offered pleasing prospects from multiple angles. This *Fowler* is one of a group of smaller sculptures depicting figures engaged in rustic pursuits. The fowler carries a stick (originally a

racket) to scare the birds from their nests. His other accoutrements include the leather pouch that hangs from his belt and the cage with a lamp inside held aloft in his left hand. The meticulous surface, the sensitive modeling of the face and neck, and the care taken to define specific features make this among the best examples of the approximately ten variations of the subject that are known today. This version was probably cast by Antonio Susini, an assistant to Giambologna and a highly accomplished bronzerworker and artist in his own right. *J.M.*



## Jacques Callot

French, 1592–1635

*The Large Hunt*, 1619

etching

plate:  $7\frac{1}{4} \times 18\frac{1}{8}$  inches (19.7 x 46.5 cm)

Gift of Henry V. Putzel 145:1956

The Saint Louis Art Museum owns over 550 of the 1,428 prints known to have been etched by the innovative French printmaker Jacques Callot. One of the finest is this dazzling impression of *The Large Hunt*, which is one of Callot's largest and most successful landscapes. In this Tuscan panorama, he has included at least seventy dogs, a town, villas, and a courtly carriage. Horses bolt; men fall. All are in pursuit of the minutely drawn stag in the center of the image.

Callot's mastery of the etching medium allows him to perfectly describe the frenetic activity of the hunt. The process of etching was first developed in the early sixteenth century when artists discovered that acid could be used to incise an image into a metal plate. Callot advanced the technical and aesthetic possibilities of etching through his invention of a chip-resistant ground and his command of repeated bitings in acid. Here Callot deeply bit the lines in the foreground in acid to create a bold proscenium into the image. The artist used the *echoppe*, an oval-shaped tool which creates lines that swell and diminish, to suggest volumetric form and dynamic movement. *E.H.-C.*



## Christoffel Jegher

Flemish, 1596–1652/1653

after Peter Paul Rubens, Flemish, 1577–1640

*Rest on the Flight into Egypt*, 1632–36

chiaroscuro woodcut

sheet (trimmed): 18 3/8" x 24 1/4" inches

(47.1 x 61.6 cm)

*Museum Purchase 100:1932*

The great seventeenth-century Flemish artist Peter Paul Rubens hired and collaborated with Christoffel Jegher to produce nine woodcuts that capture the bold energy of Rubens's style. This composition closely corresponds to the right side of a painting by Rubens, *The Holy Family with Saints* (Prado, Madrid), which presents the Christ child sleeping on Mary's lap in a beautiful forest. Two putti push forward a lamb, while another one motions them to

keep quiet. In the background, Joseph sleeps against a tree while the donkey grazes nearby.

Jegher made this superb chiaroscuro from two superimposed woodblocks: the line block provides the black compositional lines; and the tone block adds the ochre color, forming the clouds and beautiful highlights throughout the image. When making corrections to the proofs, Rubens added white zinc pigment to indicate what areas should be cut out of the tone block. In this rare proof impression, he added some of this white pigment on the stomach of the foremost putto, an area that Jegher cut out before Rubens issued the print for circulation. *FH.-C.*



## Artemisia Gentileschi

Italian, 1593–c.1654

*Danaë*, c.1612

oil on copper

16½ × 20½ inches (41.3 × 52.7 cm)

*Museum Purchase and gift of Edward Mallinckrodt, Sydney M. Shoenberg Sr., Horace Morison, Mrs. Florence E. Bing, Morton D. May in honor of Perry T. Rathbone, Mrs. James Lee Johnson Jr., Oscar Johnson, Fredonia J. Moss, Mrs. Arthur Drefs, Mrs. W. Welles Hoyt, J. Lionberger Davis, Jacob M. Heimann, Virginia Linn Bullock in memory of her husband, George Benbow Bullock, C. Wickham Moore, Mrs. Lyda D'Oench Turley and Miss Elizabeth F. D'Oench, and J. Harold Pettus, and bequests of Mr. Alfred Keller and Cora E. Ludwig, by exchange 93:1986*

Artemisia Gentileschi may have been only nineteen years old when she fashioned this exquisite image of the mythological Danaë. Danaë's father had been told by an oracle that his daughter's offspring would destroy him, so he locked her in a chamber impenetrable by potential suitors. Undeterred, the god Zeus transformed himself into a shower of golden rain and impregnated Danaë. Artemisia adopted the seventeenth-century preference for golden coins rather than rain to depict the presence of the sly god. This very early work shows Artemisia's accomplished handling of the female nude as well as her penchant for narrative nuance: the coins thrust between the young woman's fingers become visual metaphor for the seductive but forceful entry of the god. The maid's head covering is a visual detail that provides vivid contrast to both the nakedness of her mistress and her luxuriant unbound tresses. J.M.



## Gerrit van Honthorst

Dutch, 1590–1656

*Smiling Girl, a Courtesan, Holding an*

*Obscene Image*, 1625

oil on canvas

31<sup>15</sup>/<sub>16</sub> × 25<sup>5</sup>/<sub>16</sub> INCHES (81.2 × 64.3 CM)

Friends Fund 63:1954

Gerrit van Honthorst acquired the nickname “Gerardo of the night scenes” because of the popularity of the candlelit interiors that he made while working in Rome in the early seventeenth century. This painting was done in 1625, soon after he returned from Rome to his native Utrecht. While at first glance it

appears to be a simple picture of a smiling young girl, it is really the portrait of a prostitute. Contemporary accounts record the display of young women in painted images advertising their availability for an eager clientele. The inscription on the medallion the smiling girl holds, “Who can tell my backside from behind,” confirms the bawdy nature of Honthorst’s picture. The rich coloration, assured brushwork, and accomplished play between brilliant highlights and darkened shadow areas are all hallmarks of his style and fully evident in this beautiful painting. *J.M.*

## Jug

c.1560

Northern European

mold-blown glass and silver

7 $\frac{3}{8}$  x 4 $\frac{1}{4}$  INCHES (18.5 x 10.8 CM)

*Mary Elizabeth Rosborough Decorative Arts Fund,  
The Lopata Endowment Fund, and funds given by  
the Evelyn B. Olin Charitable Trust 215:1992*



This Rhenish jug with ribbed body, long neck, and terraced foot is a rare example of red opaque glass. Most glass jugs of this early period are blue. In fact, the glass originally was a pale blue, but when the batch was mixed with a high percentage of copper and reheated it changed to an intense, opaque red. The quality and complexity of the jug indicate that it was probably made in the southern Netherlands or along the Rhine, where advanced glassmaking techniques and expertise in the formation of opaque red glass were known at the time. This

attribution is strengthened by the form of the vessel's foot, a Germanic style seen in the southern regions of the Netherlands. The jug originally had a lid, but this particular one was made at a later date. C.M.

## Lodewik Susi

Flemish, active 1616–1620

*Still Life with Mice*, 1619

oil on panel

13 $\frac{3}{8}$  x 18 $\frac{1}{8}$  INCHES (34.9 x 46.5 CM)

*Museum Purchase 50:1949*

The artist has arrayed fruit, sugared almonds, and gingersticks with a decorated knife and polished pewter plate in a grouping of great sophistication and originality. This exacting depiction of sumptuous objects in a carefully ordered arrangement presents a synthesis of keen Netherlandish observation and Italian compositional finesse. The only certain work by Lodewik Susi's hand, this picture was created in Italy in 1619, which explains why he signed it Susio, an Italianized version of his name. While early seventeenth-century artists from northern Europe favored high-viewpoint still lifes that read like a frieze of discrete objects, contemporary



Italian artists focused more on the relationships between the objects themselves. The picture may refer to the vanity of the physical world since the ripened apple shows signs of decay and mice sometimes symbolize death or sin. J.M.

## Balthasar van der Ast

Dutch, 1593/94–1657

*Floral Still Life with Shells*, 1622

oil on copper

13½ × 8½ INCHES (33.5 × 22.2 CM)

Museum Purchase 172:1955

Around 1600, still-life painting emerged as an independent form in Dutch art, and painters soon came to specialize in particular categories. Balthasar van der Ast is credited with inventing the genre of flower paintings with shells. This example is so exacting that specialists can identify specific floral varieties. Like other of van der Ast's early paintings, this work focuses on a major flower that anchors the top (the blue-edged iris), maintaining a sense of lateral symmetry through balanced color and the repetition of similar blooms. Wealthy Dutch citizens could afford to indulge their taste for costly things, and commissioning images of precious flowers—expensive varieties shown together although they did not all open at the same time—satisfied their zeal to celebrate wealth and acquisitiveness. This painting includes fifteen separate blossoms representing twelve species of flower. The most highly prized was the red-tipped tulip, a bloom so expensive that van der Ast could not have afforded it and probably borrowed a sketch of it from another painter. *J.M.*





### Francisco de Zurbarán

Spanish, 1598–1664

*St. Francis Contemplating a Skull*, c.1635

oil on canvas

36 x 12 INCHES (91.4 x 30.5 CM)

Museum Purchase 47:1941

This monastic St. Francis demonstrates Francisco de Zurbarán's unequalled talent for capturing the force of simple meditation through a single, monumental figure. Originally part of a larger altarpiece for a chapel in the church of the College of San Alberto in Seville, the painting stands as a remarkable image of solitary reverie. Defined by the contrast of illumination and shadow, this solemn supplicant focuses his gaze intently on the skull that is cradled in his hands. The artist has reduced the figure to simple, almost geometric solids. The saint's downcast gaze and shadowed countenance remove him from the viewer's realm, making his single-minded act of religious devotion a model of piety rather than a vehicle for prayer. In the sixteenth century, a meeting of church theologians recommended that Francis be represented as simply as possible, encouraging his followers to adopt the contemplative life. Few artists captured so successfully the spare asceticism of Franciscan spirituality. *J.M.*



## Melchior Barthel

German, 1625–1672

*Bust of a Black Man*, 1660s

marble and serpentine

24½ × 17 × 8¾ INCHES (62.2 × 43.2 × 21.9 CM)

Funds given by Mr. and Mrs. R. Crosby Kemper Jr.,  
through the Crosby Kemper Foundation 54:1990

Melchior Barthel left his native Dresden to work in Rome, where he came under the powerful influence of Gianlorenzo Bernini, the leading sculptor of Roman baroque art. This bust exemplifies Barthel's mastery of the flamboyant carving and bold contrast of color and material that Bernini had so effectively exploited in his own grand sculptural projects. After working in

Rome, Barthel moved to Venice where he stayed for seventeen years. His greatest achievement was the completion of the tomb of Doge Giovanni Pesaro (died 1659), which included colossal figures of muscular Moors who stood, like the mythological Atlas, with the weight of the upper tomb on their shoulders. *Bust of a Black Man* probably records one of the models who posed for that project. Carved in black serpentine, it has been oiled to give it both greater luster and higher contrast with the white marble clothing. This sensitive portrait of an unknown man stands as one of the most dignified representations of black Africans from seventeenth-century Europe. It is the only secular work known to have been sculpted by Barthel. *J.M.*

## Sallet Helmet

c.1480

probably Austrian or possibly German  
steel, iron, and leather

9 $\frac{1}{4}$  x 9 x 15 $\frac{1}{2}$  INCHES (24.8 x 22.9 x 38.9 CM)

*Museum Purchase 58:1939*

This helmet, known as a sallet, is an outstanding example of the pure sculptural beauty of late-fifteenth-century armor. Characterized by their horizontal profile and long pointed tail, sallets cover the upper half of the face. They were often supplemented with a bevor, a separate guard that protected the chin and throat. The helmet was beaten from one large sheet of metal, requiring great skill and finesse to hammer the smooth sweeping form. The pristine curve of its surface deflects weapons and, pierced



with a vision slit, the sallet exudes a mysterious, masklike presence. Although a helmet was only one element of a knight's armor, it was the crowning glory of military garb, and its form, construction, and decoration provide clues to its use, date, and place of manufacture. *C.M.*



attributed to

### Jörg Sigman

German, c.1527–1601

*Pair of Stirrups*, c.1558

gilded bronze

each: 6 $\frac{1}{2}$  x 4 $\frac{1}{2}$  x 3 $\frac{1}{2}$  INCHES

(16.7 x 12.5 x 8.6 CM)

*Museum Purchase 54.55:1926*

These superb stirrups from the Habsburg armory in Vienna were part of a complete ensemble of armor parts, called a garniture. This pair, one of

four nearly identical sets made for Emperor Ferdinand I of Austria (1503–1564) and his three sons, probably belonged to the Emperor's youngest son, Archduke Karl II of Inner Austria. All eight stirrups, cast in the same mold, were crafted of pure bronze and densely embellished in relief with heavy gilding. The theme of water played out in ornamental motifs of humans, deities, and animal figures amongst fruit, waves, and floral scrolls covers virtually the entire surface, producing a jewel-like effect. The imagery derives from the rich legacy of ancient Roman prototypes. *C.M.*

## Johann Joachim Kaendler

German, 1706–1775

*Augustus III, Elector of Saxony and*

*King of Poland*, c. 1736

made by the Meissen Porcelain

Manufactory, Germany

porcelain and bronze with gilding

26 $\frac{1}{4}$  x 13 $\frac{1}{2}$  x 8 $\frac{3}{4}$  INCHES

(66.7 x 34.3 x 22.2 CM)

Museum Purchase 256:1951a,b

The gifted young sculptor Johann Joachim Kaendler established a new era of naturalism and sculptural form in the porcelain made at the Meissen factory near Dresden in the 1730s. His extraordinary skill is evident in the dynamic composition and sensitive rendering of this portrait of Augustus, which Kaendler modeled from life. The king's pose, gesture, and Roman-style armor are formulas of state portraiture, intended to affirm the king's power and virtue by clothing him as a classical hero. Far from formulaic, however, is the richly modeled and chased breastplate, which reveals the king's substantial torso, the scale-ornamented plates of his skirt, and the plumed helmet at his feet. The figure is a masterpiece of ceramic sculpture, both for its artistic virtuosity and for the technical challenge of firing so large a piece of porcelain. D.C.





## Johann Joachim Kaendler

German, 1706–1775

*Pair of Vases from the Swan Service*, 1738  
made by the Meissen Porcelain Manufactory,  
Germany  
porcelain with gilded copper-alloy mounts  
each:  $23\frac{1}{2} \times 10 \times 10\frac{1}{2}$  INCHES  
( $58.7 \times 27.3 \times 27.6$  cm)  
*Museum Purchase 36.37:1945a,b*

These vases are extraordinary expressions of the baroque-style taste for robust form, undulating line, and richly modeled surfaces. The sculptural quality of the bouquets of flowers, the swans that form the handles, and the floral garlands draped around the bellies of the vases attest to the mastery of Johann Joachim Kaendler, the

gifted court sculptor who designed them. The swans' sinuous necks and ruffled feathers exhibit a naturalism that Kaendler achieved by sketching from live animals in the royal collections. The theme of swans and the gilded coats of arms identify the vases as pieces from the famed Swan Service, a two thousand-piece dinner service commissioned in 1737 by Count Heinrich von Brühl, the director of the Meissen factory. These two were probably part of a set of four to seven vases of varying sizes and shapes that would have comprised a symmetrical and rhythmic display for a mantelpiece. D.C.



## Charles Frederick Kandler

English (born Germany),

active c.1735, died 1778

*Two-Handled Cup and Cover*, 1749–50  
silver

16 $\frac{1}{2}$  x 14 x 7 INCHES

(42.9 x 35.6 x 17.8 cm)

*Gift of Morton J. May* 252:1952a,b

Covered cups so grand in size and effusive in decoration were intended for ceremonial display on a sideboard, although the form originated in cups that could be passed between drinkers. The design incorporates attributes of Bacchus, the Roman god of wine, such as grapevines, goats, cherubs, and the nudes consuming grapes and wine that form the handles. Characteristic of the

most exuberant English rococo-style silver, the cup undulates with figures, shells, scrolls, and abstract forms that were modeled and cast in precious metal. The extraordinary skill of the chaser who worked the surface to add texture and detail is revealed in the veins of the grape leaves and wings of the bees that encrust the cup's rich surface. The cup was made for Henry Flower, 2nd Baron of Castle Durrow, later Viscount Ashbrook, whose coat of arms also ornaments both sides. D.C.



## Rembrandt Harmensz van Rijn

Dutch, 1606–1669

*Abraham Entertaining the Angels*, 1656

etching and drypoint

plate:  $6\frac{1}{16} \times 5\frac{1}{8}$  INCHES (16 x 13 CM)

*Funds given by the Sidney S. and Sadie Cohen*

*Foundation in memory of Ilene Cohen Edison* 104:1994

In *Abraham Entertaining the Angels*, Rembrandt presents God, the gesturing figure at left, when he tells Abraham that his elderly wife Sarah "shall have a son." Sarah, the eavesdropping figure at the cottage door, laughs in disbelief. Rembrandt's masterful use of tone, paper, and drypoint make many of his etchings unique and precious. The choice of materials and technique enhance the narrative: for instance, Rembrandt carefully wiped the surface of the plate with ink to veil further the figure of Sarah in the doorway. This not only accentuates her hiding but also points out her ignorance about her visitors, their message, and her fate. Rembrandt's use of a golden Japanese paper contributes a sense of warmth and intimacy to the image. This impression is one of the earliest pulled from the copperplate. EH.-C.

opposite:

## Rembrandt Harmensz van Rijn

Dutch, 1606–1669

*Christ Presented to the People: The Large*

*Oblong Plate (Ecce Homo)*, 1655

drypoint

plate:  $15\frac{1}{8} \times 17\frac{1}{8}$  INCHES (38.4 x 44.8 CM)

*Museum Shop Fund, Friends Fund, and funds given in honor of James D. Burke, Museum Director from 1980 to 1999, by Mr. and Mrs. Lester A. Crancer Jr., Mr. and Mrs. Christian B. Peper, the Ruth Peters MacCarthy Charitable Trust, an anonymous donor, Mary and Oliver Langenberg, Phoebe and Mark Weil, Sam and Marilyn Fox, The Sidney S. and Sadie Cohen Print Purchase Fund, the Julian and Hope Edison Print Fund, Margaret Grigg Oberheide, an anonymous donor, Mr. and Mrs. Kenneth F. Teasdale, Mr. and Mrs. John W. Bachmann, the Anne L. Lehmann Charitable Trust, Anabeth Calkins and John Weil, Mrs. James Lee Johnson Jr., Suzanne and Jerry Sinecoff, Mr. and Mrs. Sam Weiss, Mr. and Mrs. Martin E. Galt III, and Mr. and Mrs. Andrew B. Craig III* 1:1999



Silhouetted by a dark arch, the three protagonists Pontius Pilate, Christ, and Barabbas stand on the podium before a large civic building. Pilate, wearing a turban, has already asked the crowd before him: "Which of the two do you want me to release to you?" They shout, "Barabbas!" Rembrandt captures the moment when Pilate, pointing towards Christ, asks them the next question: "What then shall I do with Jesus who is called Christ?" They all shout back, "Let Him be crucified!" Surrounded by an extraordinary architectural setting, soldiers, and the surge of the crowd below him, Christ looks helpless and isolated.

This is one of Rembrandt's most celebrated prints because of its size, rarity, and complex composition. It is one of the few that Rembrandt did exclusively in drypoint, a process in which a sharp point is used to scratch a line directly into the copperplate. As the needle scores the copper, it throws up a ridge of metal called a burr. When the plate is inked and printed, the burr gives a rich velvety tone and a painterly quality to the image, especially seen in areas of deep shadow along the façade of the building at left and in the figures on the podium and on the stairwell. *EH-C.*



## Nicolaes Maes

Dutch, 1634–1693

*The Account Keeper*, 1656

oil on canvas

26 x 21½ INCHES (66 x 53.7 CM)

Museum Purchase 72:1950

Throughout the 1650s Nicolas Maes explored themes of domestic life, including the sleeping woman. This image is not typical, however, for his dozing females are usually young. Whether this woman represents an avaricious miser, symbolizes the sin of sloth, or depicts a woman exhausted by her industry is not clear. She may simply be a recent widow struggling to balance her household accounts. While the painting's allegorical meaning is now lost to us, we can nevertheless appreciate its fine pictorial qualities, including the carefully placed horizontals that contrast with vertical elements throughout the picture. The paired inkwells echo the circular spheres on the map, and the two bowls on the right-hand shelf have been intentionally placed to form a profile and full-interior view. *J.M.*

## Chalice Veil

1620–40

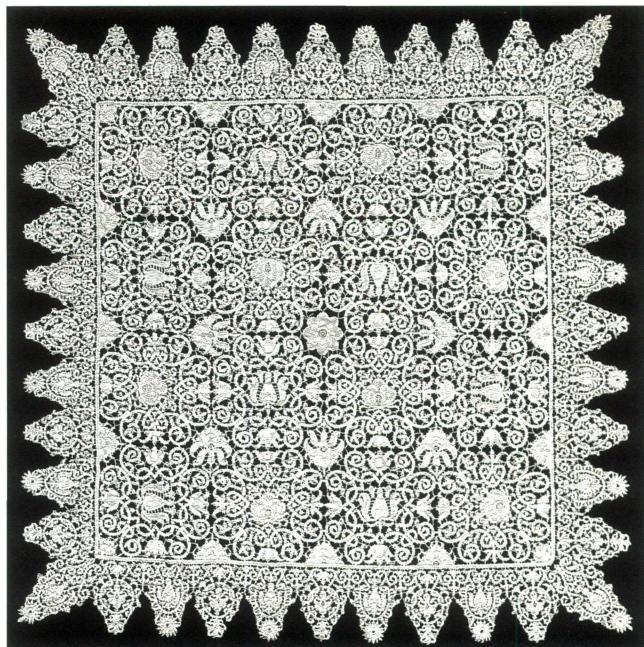
Venetian

linen

24 x 24½ INCHES (61 x 62 CM)

Museum Purchase 82:1927

Lace making has its origins in the whitework embroidery and cutwork traditions of early sixteenth-century Italy and Spain. This chalice veil is a beautiful example of Venetian lace from the early seventeenth century, when narrow tape-like strips of linen formed a foundation on which raised needlework details were shown. The lace's durable construction made it ideal for furnishings and for ecclesiastical textiles that endured repeated use in the daily ritual of the Mass. Its scalloped borders are similar to those seen in Dutch fashion from the 1630s and 1640s. *Z.A.P.*





## Frans Hals

Dutch, 1585–1666

*Portrait of a Woman*, c.1650–52

oil on canvas

40½ × 35 INCHES (102.6 × 88.9 CM)

*Museum Purchase and funds given by the John M. Olin Charitable Trust, Friends Fund, Mr. and Mrs. Sydney M. Shoenberg Sr., the Misses Stella and Effie C. Kuhn, Mrs. Clifford W. Gaylord, Mr. Joseph L. Werner, Mr. and Mrs. Daniel K. Catlin, Miss Martha I. Love, Mr. and Mrs. Henry B. Pflager, The Steinberg Charitable Fund, Mr. and Mrs. Lansing W. Thoms, the Weil Charitable Foundation, Mrs. Arthur C. Drefs, and Mr. and Mrs. John P. Meyer 272:1955*

Known for the sureness of his touch and the looseness of his brushwork, Frans Hals was a master of the painted likeness. This portrait was created during a conservative phase of his career, when sober and elegant portraits were favored by the wealthy citizens of Haarlem, the city in which Hals painted during most of his life. For these portraits, Hals depicted quieter poses, less flamboyant costumes, and more somber tonality by means of closer brushstrokes. This unknown woman sat for Hals together with her husband. While the formidable husband is posed facing frontally, closer to the plane of the picture, his wife turns to her right, positioned back against a corner recess, presenting a demure and approachable demeanor. *J.M.*



## Adam Pynacker

Dutch, c.1620–1673

*Landscape with a Goatherd*, c.1650  
oil on panel

15½ × 24 inches (38.7 × 61 cm)

Museum Shop Fund, Friends Fund, and funds given by Christian B. and Ethel K. Peper, Mrs. John M. Olin, Mary and Oliver Langenberg, Jacob M. Heimann and L. O. Kipnis, by exchange, Mr. and Mrs. Stanley F. Jackes, Mr. and Mrs. Newell Angur, Mr. and Mrs. Lester A. Crancer Jr., Mrs. Clark P. Fiske, Mr. and Mrs. James H. Grove, Mrs. G. Gordon Hertslet, Miss Helen M. Longmire, the John Allan Love Charitable Foundation, the Columbia Terminals Company Charitable Trust, Mrs. Tyrell Williams, by exchange, Mr. and Mrs. Charles W. Lorenz; Mrs. W. Welles Hoyt and General and Mrs. Rollin Tilton, by exchange, the John R. Goodall Charitable Trust, Mrs. G. L. Harris, Mr. and Mrs. Edwin M. Johnston, Mr. and Mrs. Joseph Ruwitch, Mr. and Mrs. Ethan A. H. Shepley Jr., Charles H. Yalem, by exchange, Mr. and Mrs. George K. Conant Jr., Mr. and Mrs. Sam Langsdorf Jr., Mr. and Mrs. Russell Fenté, Mr. and Mrs. Frank Block, Mrs. Earl Bumiller, Mr. and Mrs. Max Diamant, Dr. and Mrs. Thomas F. Eggleston, Gallery of the Masters, Inc., Mr. and Mrs. Richard Kniep, Mr. and Mrs. Martin Kodner, Dr. and Mrs. William A. Murphy, Dr. and Mrs. Eli R. Shuter, Versie T. Walser, and 316 additional donors to the 1982 Annual Appeal 150:1982

This simple view of a goatherd overseeing his charges delights us with the warmth of its color and the sophistication of its composition. As he often did in his paintings, Adam Pynacker used a receding diagonal that heightens pictorial interest and enhances the sensation of spatial recession. The saturated red of the poppy at the left, the rich vermillion fabric at the shepherd's feet, and the intense blue of his coat provide focal points of contrast against the subtle ochre tones of the crumbling wall. A master at depicting light, Pynacker allows his viewers to almost feel the warm touch of the late afternoon sun that drenches the doorway in a golden glow as it casts long, diagonal shadows on the foreground soil. The selective illumination of the foreground plants further captures the experience of an afternoon in the Italian countryside. *J.M.*

## Adriaen van Ostade

Dutch, 1610–1684

*Peasants Dancing in a Tavern*, 1659

oil on panel

17½ × 23½ inches (44.1 × 60.3 cm)

Friends Fund 147:1966

As his career progressed, Adriaen van Ostade's pictures changed from explorations of human vice and frailty to testaments in honor of peasant life. This relatively late painting presents a group of solid folk enjoying simple pleasures. While the many jugs and playing cards suggest that gambling and drinking are among their

pastimes, those activities seem to be done in moderation: there is no brawling or obvious drunkenness in this tavern scene. Instead, couples dance and engage in good-natured revelry while a woman tends the fire and a man at the base of the stairs raises his pipe in salutation. Ostade has given us a large, beamed interior, where the receding diagonals of the rafters establish spatial depth. Abandoning the loosely applied brushwork of his early pictures, the artist turned to a finer technique of precise description and carefully rendered detail, evident in the ceramic bowl on the mantel as well as the lovely starched collar of the woman in the right foreground. *J.M.*





## Juste-Aurèle Meissonnier

French, 1695–1750

*Pair of Candlesticks (Flambeaux or Chandeliers),*

c. 1740–50

gilded bronze

each:  $12\frac{1}{4}$  in.  $\times 7\frac{1}{4}$  in.  $\times 6\frac{1}{2}$  in.

(30.6  $\times$  18.4  $\times$  16.5 cm)

*Gift of Mr. Gregory Flotron, by exchange,*

*Museum Purchase, and funds given by Aurelia  
and George Schlapp and the Decorative Arts Society*

2:1993.1,2

These candlesticks are swirling compositions of scrolls, shells, flowers, and organic substances that resemble flowing water. The effect is of a fountain or waterfall rather than solid, durable mate-

rial. Candlesticks of this extraordinary design were usually made in silver, although this pair was cast in bronze and then gilded. The craftsman who gilded them also burnished portions of their surfaces to contrast the satiny finish with the high-polished gold. This design marks a radical departure from objects based on architectural ornament and classical symmetry in favor of dynamic, three-dimensional assemblages of natural and abstract form. Juste-Aurèle Meissonnier, who was appointed goldsmith and architect to King Louis XV of France, was also an influential designer of furnishings, interiors, and even designs for fireworks displays in honor of the French monarch. D.C.



## Nicolas de Largillière

French, 1656–1746

*Portrait of a Woman*, c. 1696

oil on canvas

64½ × 51½ INCHES (163.2 × 130.2 CM)

Museum Purchase 3:1943

Portrait painting during the reign of Louis XIV reached new heights of splendor and opulence. In a court society where attendants vied to be present during the king's morning toilette, images set in the bedroom or boudoir were appropriate for the display of wealth and power.

Nicolas de Largillière assumed prominence at court during the second half of Louis's reign with a roster of clients that included many wealthy citizens. This woman, whose identity remains unknown, presents herself amid the objects that enhance her beauty and define her taste and status. The lavish table, the imported Chinese porcelain vase, the lustrous beads in her hair, and the delicate satins and substantial laces of her gown were frequent motifs in Largillière's art and were particularly popular among the moneyed society that employed him. *J.M.*



## Jean Honoré Fragonard

French, 1732–1806

*The Laundresses*, c. 1756–61

oil on canvas

24½ × 28½ inches (61.5 × 73 cm)

Museum Purchase 76:1937

Jean Honoré Fragonard's seeming spontaneity and economical definition of form belie the careful composition and sophisticated conception of this work. Set upon a stage-like elevation, two young women tend a fire while a third descends the stairs as she balances a basket of

laundry on her head. Another woman observes from the right side, and a shepherd, identified by his hat, staff, and dog, plays with a young child in the foreground. Two shafts of light punctuate the darkened interior. The looseness of touch and the audacity of conception allow this picture to hover between a recognizable image and an exercise in the pure and exuberant application of paint. Known for his pastel confections of upper-class privileged life, Fragonard turned to darker tonalities and peasant subjects after his return from Italy, where he had been inspired by those themes. *J.M.*



## Jean-Siméon Chardin

French, 1699–1779

*The Silver Goblet*, c.1728

oil on canvas

16½ × 19 INCHES (42.9 × 48.3 CM)

Museum Purchase 55:1934

Jean-Siméon Chardin's superb still-life paintings celebrate the perfect arrangement of simple objects. His pictures are less studies of the extravagant textures and exotic objects that seventeenth-century painters used to signify wealth and social standing and more quiet exercises in balance and measure. From around 1725 through the end of the following decade, Chardin created a series of modest groupings in which this

cherished silver goblet was given pride of place. He used common foods such as the cherries, peaches, apricot, and green apple seen here and arranged them loosely on a rough stone surface. By placing the goblet just off the central axis and contrasting its elegant polish with the humble fruits, crudely cut stone, and partially filled carafe, the painter invites us to rediscover the ordinary. The application of paint did not come easily to Chardin, yet he devised a vocabulary of brushstrokes that defines the variant textures and surfaces. This painting was famous in the nineteenth century, and the middle section with the carafe, goblet, and peaches was copied and engraved by Jules de Goncourt and exhibited in the Salon exhibition of 1863. *J.M.*

## Giambattista Tiepolo

Italian, 1696–1770

with the assistance of his son  
Giandomenico Tiepolo,  
Italian, 1727–1804

*The Crucifixion*, 1745–50

oil on canvas

31 1/4 x 34 1/2 inches (79.4 x 88.3 cm)

Museum Purchase 10:1940

Giambattista Tiepolo's special genius lay in his ability to infuse his compositions with dynamic energy evident not just in the painted figures and structures but in the empty spaces as well. In this painting, he represents one of the most depicted subjects of Christian art, the gathering of a crowd on Mount Golgotha to witness the crucifixion and death of Christ. Usually this subject involved a central cross flanked by two more crosses bearing the two thieves and thus lent itself to a symmetrical presentation. By skewing the composition, moving Christ's cross slightly off center and rotating it to face the viewer's left, Tiepolo provides a highly charged dramatic tour de force. Perhaps more dazzling than his compositional innovation, however, is the freedom and power with which he has



applied the paint. His ability through an almost shorthand notation to suggest the motion of a charging horse or the anguish of a dying man adds to the force of this impressive image. During the 1740s Giambattista worked with his son Giandomenico, whose figures are beautifully painted yet lack the calligraphic freedom of his father's. Some of the people gathered at the foot of the crosses, such as the young woman gazing up at the martyred savior, are probably the creations of the son. *J.M.*

## Corrado Giaquinto

Italian, 1703–1766

*St. Helen and the Emperor Constantine Presented to the Holy Trinity by the Virgin Mary*, 1741–42  
oil on canvas

137 $\frac{1}{2}$  × 56 $\frac{1}{2}$  INCHES (348.3 × 144.3 CM)

Museum Purchase 31:1963

In 1741 Corrado Giaquinto presented this preparatory sketch, or *modello*, to Pope Benedict XIV for his approval. The complicated allegory of Christian victory was planned for the ceiling of the basilica of Santa Croce in Gerusalemme in Rome. It alludes to the relics in the church as well as to the church's association with St. Helen, who is seen kneeling at the left side of the middle register to present her son Constantine—the first Christian emperor—to the Virgin Mary. Above St. Helen, Christ kneels before the cross, facing God the Father and the Holy Spirit. Directly below Mary, Pope Sylvester I, who baptized Constantine and dedicated Santa Croce to the cross, raises his staff to her. Sylvester's face bears the features of Pope Benedict XIV. In the lower register, St. Michael the Archangel vanquishes a group of heretics and topples Lucifer from his throne.

Giaquinto was a transplanted Neapolitan who quickly mastered the fluid spatial arrangements, idealized figure style, and mid-toned palette of the Roman rococo. With its excellent color harmonies and rich brushwork, this oil sketch is among Giaquinto's most beautiful paintings, and when the ceiling for the Santa Croce basilica was finally completed in 1743, it not only cemented Giaquinto's fame but played an integral role in his summons to Madrid to become court painter for the Spanish king. J.M.



## Thomas Gainsborough

English, 1727–1788

*View in Suffolk*, c.1755

oil on canvas

37½ × 49½ INCHES (95.9 × 125.4 CM)

Bequest of Cora Liggett Fowler, The John Fowler

Memorial Collection 168:1928

In England, landscape painting developed as an independent art during the eighteenth century. Thomas Gainsborough, who later distinguished himself as the foremost portrait painter of the period, first turned to recording the countryside, a subject of keen interest to eighteenth-century artists and intellectuals newly attuned

to the marvels of the natural world. Born in Suffolk, Gainsborough returned to that region in the 1750s after working in London. There he found ample material to populate his charming landscape views, such as the amorous couple, the bellowing cow, and the rider refreshing his horse in this picture. Gainsborough's art is poised between the formulas he inherited from the seventeenth-century master Claude Lorrain (the framing tree on the left side, for example) and his own keen observation, which allowed him to capture the warm coloration of the sunbaked riverbank that reveals the receding sunlight at the end of the day. *J.M.*





## Canaletto (Giovanni Antonio Canal)

Italian, 1697–1768

*An Island in the Lagoon with a Gateway and a Church*, 1743–44

oil on canvas

20½ × 27 inches (51.1 × 68.6 cm)

Friends Fund 12:1967

Canaletto specialized in painting landscape views of Venice and the surrounding countryside. These he sold to travelers, primarily English gentlemen, who visited Italy on their "Grand Tour" of the European continent in search of the great Renaissance masters and the sites of

the ancient world. Canaletto excelled in accurate renditions of Venice, but after 1730 declining tourism caused him to develop less factual representations based on imaginary combinations of architectural and topographical elements. Termed *capricci*, they were fanciful concoctions painted in a precise manner that disguised their fictional origins. Here, the painter has juxtaposed the Venetian lagoon with some buildings from the nearby town of Padua and a bell tower from yet a third location to create a poetic grouping of simple structures and subtle balance. This painting was intended to be seen with a companion picture that portrays the flat plains surrounding the city of Padua. *J.M.*

## Jean Fauche

French, c.1706–1762

*Ewer and Basin*, c.1740

silver

9½ × 13 × 8¾ INCHES

(23.7 × 33 × 21.4 CM)

Museum Purchase 96:1939a,b



The beauty of this pitcher and its matching basin resides in the skillful balance of curvilinear shapes and rich ornament. The taut scrolls that form the mouth and handle of the pitcher contrast with the flowing lines of the undulating basin. The richly ornamented surfaces were produced with engraving, embossing, low-relief appliqués, and high-relief casts. Bands of embossed fluting encircle the basin and the pitcher, where they also enclose curvaceous panels filled with engraved flowers. Cast foliage envelops the pierced han-

dle, and shells and shell-like *rocaille* motifs ornament the lid. Using textured punches and other tools, the silversmith chased the cast elements to enrich their surfaces. Tooled textures also outline the applied foliage on the pitcher's base, which serve to accentuate their relief. The images of shells, reeds, and cattails—all evoking a water motif—refer to the pitcher and basin's role on the dressing table, where they were used for hand washing. *D.C.*

## Pair of Vases

1766

made by Manufacture de Sèvres, France  
scenes painted by Charles-Eloi Asselin, French  
soft-paste porcelain, overglaze enamels, and gilding  
each: 12½ × 9½ × 6 INCHES (31.8 × 24.1 × 15.2 CM)

*Seek Beauty and Find Love: Jane and Whitney Harris*  
80:2000.1..2

These vases beautifully evoke French taste of the mid-1760s, which was poised between the rococo and neoclassical styles. The egg-shaped vases, with their gilded myrtle-leaf handles and shell-like *rocaille* ornament around the rims, embody the naturalism of the rococo style. Painted within the oval reserves are scenes after compositions by the French academic painter Jean-Baptiste Greuze (1725–1805). Entitled “The Blind Man Fooled” (left) and “Mommy” (right), these genre scenes reveal the influence of the



burgeoning neoclassical style. Order books from the Sèvres factory show that these vases were purchased in December 1766 by Henri Léonard Jean-Baptiste Bertin (1720–1792), a finance minister under King Louis XV, who also supervised porcelain commissions for the monarch. *D.C.*



## Jean-Henri Riesener

French (born Germany), 1734–1806

*Corner Cabinet*, 1785

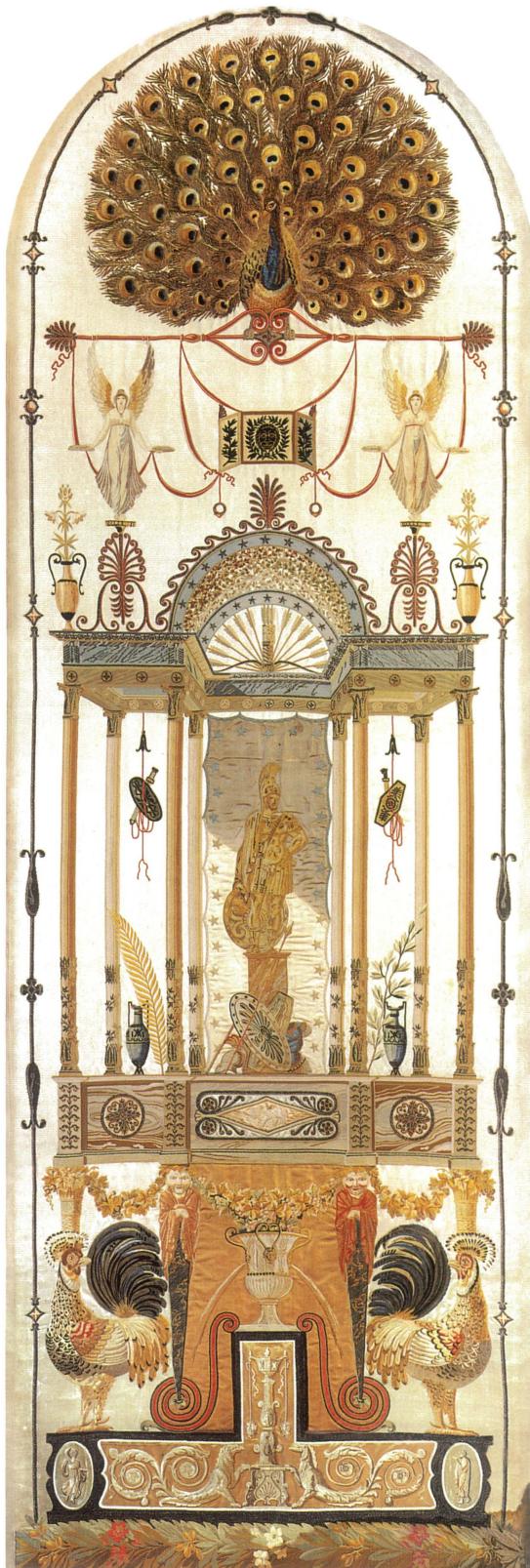
mahogany, oak, and marble with gilded brass mounts

$36\frac{1}{8} \times 35\frac{1}{4} \times 22\frac{1}{16}$  INCHES (93.5 x 89.5 x 56 cm)

*Museum Purchase 117:1945*

Constructed of beautiful mahogany veneers, this cabinet's principal ornaments are the richly modeled gilded brass mounts that trim its façade. These include both naturalistic flowers and foliage and conventionalized moldings that articulate the architectural divisions of its ele-

ments. That Jean-Henri Riesener preferred to design his own ornaments rather than rely on those supplied by other craftsmen accounts for their suitability to the cabinet's design and the perfection of their detail. German by birth, Riesener is considered the best cabinetmaker working in late-eighteenth-century France. His superb design and unsurpassed workmanship helped to secure the patronage of King Louis XVI and Queen Marie Antoinette. This is one of four identical corner cabinets made for the salon of the Maison de la Reine of the Hameau, the Queen's farm on the grounds of the Petit Trianon at Versailles. D.C.



## Embroidered Panel: Mars

c.1800-1810

design attributed to Jean-Démosthène

Dugourc, French, 1749-1825

silk with silk embroidery and watercolor

97½ x 32 INCHES (248.3 x 81.3 cm)

*Museum Purchase 363:1923*

France became the silk and fashion center of the world during the reign of Louis XIV and under the direction of his Minister of Finance, Jean-Baptiste Colbert. While the identity of most designers of luxurious silks made at the end of the eighteenth and beginning of the nineteenth centuries are unknown to us, the name of Jean-Démosthène Dugourc was well known as he was considered the leading interior decorator of his time. Dugourc had an interest in antiquity that meshed well with the Empire style promoted by Napoleon and helped bridge the stylistic evolution from the rococo to neoclassical periods.

Dugourc worked for the prestigious silk firm of Camille Pernon in Lyon. The design for this panel featuring the god Mars has been attributed to Dugourc based on a drawing found in Pernon's archives. Three other panels from the set exist, including one depicting the god Mercury that is also in this Museum's collection. *Z.A.P.*



## Giovanni Paolo Panini

Italian, 1691–1765

*Interior of St. Peter's, Rome*, 1731

oil on canvas

57 1/2 x 89 1/2 inches (145.7 x 228 cm)

Museum Purchase 7:1946

Giovanni Paolo Panini worked his entire life in Rome, providing foreign travelers keepsake images of the well-known sights of the papal city, including the beloved basilica of St. Peter's. This picture is one of the best of the more than twenty versions of the interior of St. Peter's that the artist painted. By setting the point of view of the would-be visitor low to the pavement and using light to focus attention into the distant nave, Panini captured the grandeur of sheer size, an essential component of the impressive experience of visiting the famous church. Panini rarely varied from the truthful depiction of his subjects, although in this case he placed the papal arms on the ceiling of the second bay rather than the third, most likely to enhance the sensation of vast scale. *J.M.*



## Punch Bowl

c. 1695–1710

English

glazed stoneware with overglaze enamels  
5½ × 9½ INCHES (14.3 × 24.1 CM)

*Funds given by the Decorative  
Arts Society 528:1978*

In the late seventeenth century, England became an important ceramic center where native and immigrant entrepreneurs established potteries to meet the growing demand for utilitarian and decorative wares. By the eighteenth century, punch bowls had become fashionable symbols of hospitality and generosity. The colorful overglaze enamels on this punch bowl were probably the work of a German or Dutch glass painter, while the inclusion of Chinese figures reflected the Western fascination with the Far East. The bowl's brown sheen and "orange peel" texture were accomplished by throwing salt into the kiln during firing. Beverages served from punch bowls demonstrated the impact of international trade: the combination of exotic spices and spirits from the East with citrus fruits and refined sugar from the West Indies were all evidence of a good host's means and taste. *P.S.*

## Vase

late 18th century

made by Wedgwood and Company, England  
black basalt with encaustic decoration

14½ × 5½ INCHES (37.5 × 14 CM)

*Gift of Mr. and Mrs. Milton L. Zorensky 2166:1983a,b*

This vase's decoration of figures in classical dress and bands of ornament, and its arched strap handles that end in acanthus foliage, were meant to evoke an ancient Greek vase. Yet the vase is neither ancient nor a pure copy. Its narrow neck flaring to a broad shoulder and tapering again at the base creates a more dynamic form than the typical amphora shape that provided a broad surface for ancient vase painters. The deep black clay from which it is made and its red enamel decoration simulate the coloring of ancient pottery, although it exactly reverses the Greek practice of painting in black on red clay. The manufacturer, Josiah Wedgwood, is renowned not only for his acumen as a potter but for his success at marketing his wares. As the popularity of his Greek-style vases soared, Wedgwood proclaimed his intention to become "Vase Maker General to the Universe." *D.C.*





## Centerpiece

c. 1790

made by Leeds Pottery, England  
transfer-printed creamware

23 1/4 x 15 1/4 x 16 inches (60.3 x 38.7 x 40.6 cm)

*Gift of Roland E. Jester in memory of Margo Jester*  
77:1985a-k

The figure of Plenty holding a cornucopia and standing atop this extravagant assemblage embodies the ideal of copious display that characterized eighteenth-century dining tables. From her position above an urn-shaped bowl sup-

ported by winged figures, Plenty surveys three tiers of pierced baskets and dishes intended to contain pickles, nuts, or sweets, and pairs of cruets and casters for condiments consumed during the savory courses of the meal. The centerpiece probably matched the dishes used on the table, since it is made from cream-colored earthenware, which was both inexpensive and extremely fashionable in the mid- to late eighteenth century. The architectural motifs and decoration of swags of foliage and flowers signal the reemergence of the classical style as the latest fashion in the late eighteenth century. *D.C.*

## Jean-Auguste-Dominique Ingres

French, 1780–1867

*John Russell, Sixth Duke of Bedford*, 1815

graphite

15½ × 11½ INCHES (38.9 × 29.1 CM)

Museum Purchase 354:1952

During difficult times, Jean-Auguste-Dominique Ingres, the last great champion of the French classical tradition of history painting, would turn to small portrait drawings as a source of income. He drew at least twenty-two in 1815, when he was in Rome after Napoleon's defeat. Many sitters were tourists, including John Russell, Sixth Duke of Bedford (1766–1839), who was in Italy in order to add to his art collections in England. Ingres presents Russell seated before a well-stocked desk, holding a book with a regal crest. Ingres's exceptional virtuosity can be seen in his lively rendering of fabric juxtaposed with the subtle modeling of Russell's face. *FH-C.*



## Sir Joshua Reynolds

English, 1723–1792

*John Julius Angerstein*, 1765

oil on canvas

36½ × 28½ INCHES (91.6 × 71.3 CM)

Museum Purchase 107:1922

Joshua Reynolds set the standard for eighteenth-century portraiture in London. Founder of the Royal Academy in 1769, he was an innovator who expanded the expressive and dramatic range of the painted likeness. John Julius Angerstein (1735–1823) was born to a German family living in Russia but moved to London around 1750. He became a successful banker and an astute connoisseur of art; his collection of thirty-eight paintings that was sold to the English government in 1824 became the nucleus of the celebrated National Gallery of London. Reynolds often used the great artists of the past as his models. In this painting, he has dressed his sitter in a costume typical of the great seventeenth-century Flemish portraitist Anthony van Dyck. The assured pose and firmly set jaw establish Angerstein as a man of vision and power. *J.M.*





## Joseph Wright of Derby

English, 1734–1797

*Mrs. Robert Gwillym*, 1766

oil on canvas

49 1/4 x 39 1/2 inches (126.4 x 101 cm)

*Funds given by Miss Martha I. Love in memory  
of Mr. Daniel K. Catlin 72:1965*

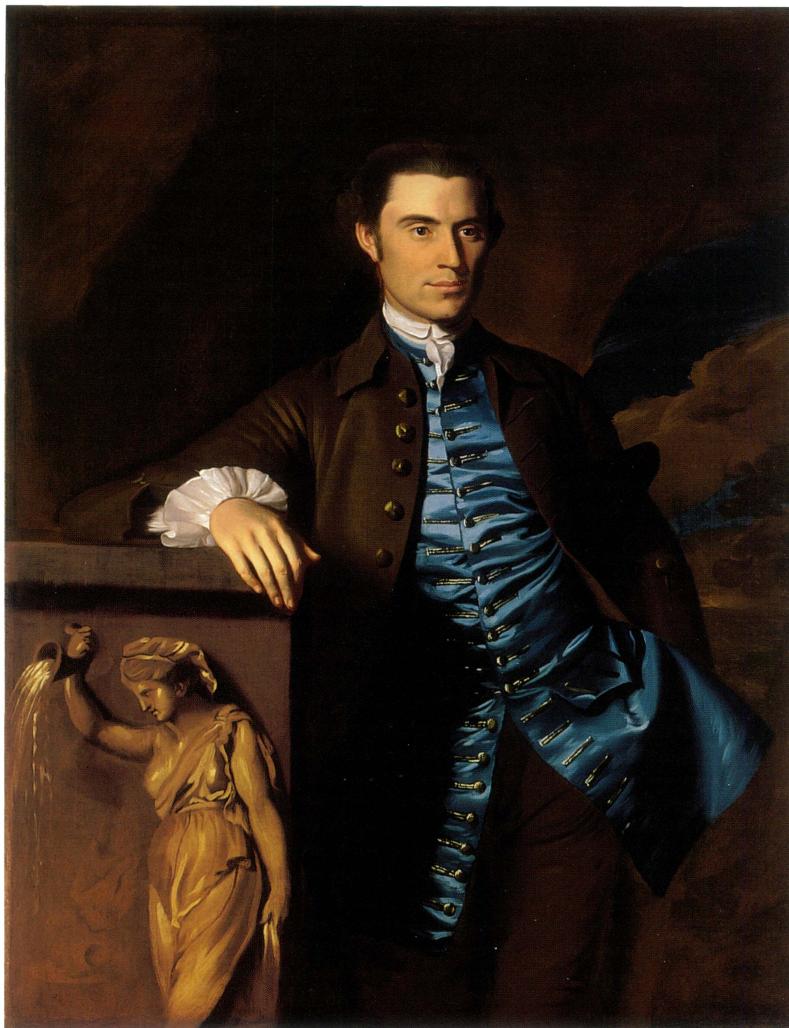
Mrs. Robert Gwillym, born Henrietta Maria Legh, married Robert Gwillym of Atherton in January of 1763, three years before she sat for Joseph Wright of Derby. This portrait records the lady as a winsome person of upper-class

English society. The exquisite handling of her golden chains, laces, and satins testifies to Wright's talent in recording the details of the visible world. Ladies of fashion embraced the new English guitar beginning around 1740. The instrument, more akin to a cittern than a modern guitar, was plucked with the fingers rather than strummed. Although the artist took pains to make sure that Mrs. Gwillym's fingers have been positioned correctly, suggesting her knowledge of the instrument, she seems to present herself posed with the guitar rather than actually playing it. *J.M.*



American





## John Singleton Copley

American, 1738–1815

*Thaddeus Burr*, 1758–60

oil on canvas

50% x 39% inches

(128.6 x 101.3 cm)

Museum Purchase 174:1951

Between 1753 and 1774, when he left the colonies for England because of his Loyalist sympathies, John Singleton Copley painted over 300 portraits and established himself as the most desired artist among affluent New Englanders. That reputation depended on Copley's distinctive style, which combined English portrait conventions with meticulous attention to the details of facial expression and clothing, usually made of expensive imported fabrics,

as an affirmation of wealth and social position. Thaddeus Burr was part of this world. His family's vast estate in Fairfield, Connecticut produced abundant crops for export, making Burr one of the most distinguished and prosperous gentlemen in the colonies.

Leaning on a sturdy pedestal decorated with a traditional emblem of abundance, Burr's cocked hip and serpentine pose, with left hand placed firmly in his pocket, create the stance of a confident man capable of managing his property. Burr's pose also allows the artist to reveal the lustrous blue satin waistcoat worn underneath the brown wool coat. Copley's portrait captures the sitter's self-assurance as a member of the landholding aristocracy, who would later become an inspiring force in the struggle for American independence. *A.W.*

attributed to  
**Henry Ingle**  
American, 1764–1822

**William Hodgson**

American (born England), 1750–1806

*Desk and Bookcase*, 1788–91

mahogany, yellow pine, yellow poplar,  
maple, glass, wool, and brass

101½ × 44 × 20½ INCHES

(257.8 × 111.8 × 51.1 CM)

*Museum Shop Fund and funds given by  
Mrs. Ernstine R. Kiefer, Museum Purchase,  
Dr. and Mrs. Hugh R. Waters, bequest  
of Mrs. Letticia Parker Williams, by exchange,  
bequest of Anne Lehmann, by exchange, The  
Lea-Thi-Ta Study Group, and bequest of  
Helen K. Baer, by exchange 7:2000a–d*

In eighteenth-century America the combined desk and bookcase answered the need for the order, security, and storage of a variety of valuables such as business accounts, legal documents, books, textiles, jewelry, and money. Locked behind the hinged desk lid, which also served as a writing surface, is a desk interior fitted with eight pigeonhole compartments and eight small drawers. The bookcase section has moveable shelves and curtains to protect books from light. Although complex in function, this desk and bookcase is a restrained design of harmonious proportions and precise architectural ornament. The large drawers diminish gradually in height toward the top. The bookcase doors have thin muntins framing panes of glass that create light and open patterns of squares and hexagons. Crowning the whole is an open basket-weave tympanum, a scrolled pediment with carved volutes and vase of flowers. *D.C.*



## Peter Bentzon

American (born St. Thomas),

c.1783–after 1850

*Teapot*, c.1817

silver and wood

7 × 12½ × 6½ INCHES (17.8 × 32.1 × 17.1 CM)

*Museum Minority Artists Purchase Fund and funds given by The Equal Sweetener Foundation and the Paul and Elissa Cahn Foundation 41:2001*



Simple in shape and restrained in ornament, this teapot is a beautiful composition of silver in the classical style that was popular in America in the late eighteenth and early nineteenth centuries. The oval-shaped body swells from a molded base to a gradually stepped shoulder and rises to a gracefully domed lid. The tight curve of the carved wooden handle is answered by the spout's S shape. Only the acorn finial and the

initials engraved on the side ornament the mirror-polished surfaces.

The teapot was made by Peter Bentzon, the only silversmith of African ancestry working in early America whose silver has been identified. Born in St. Thomas in the Danish West Indies, Bentzon was educated and apprenticed to the silversmith's trade in Philadelphia, where he lived and worked from 1817 until 1829. D.C.

## Myer Myers

American, 1723–1795

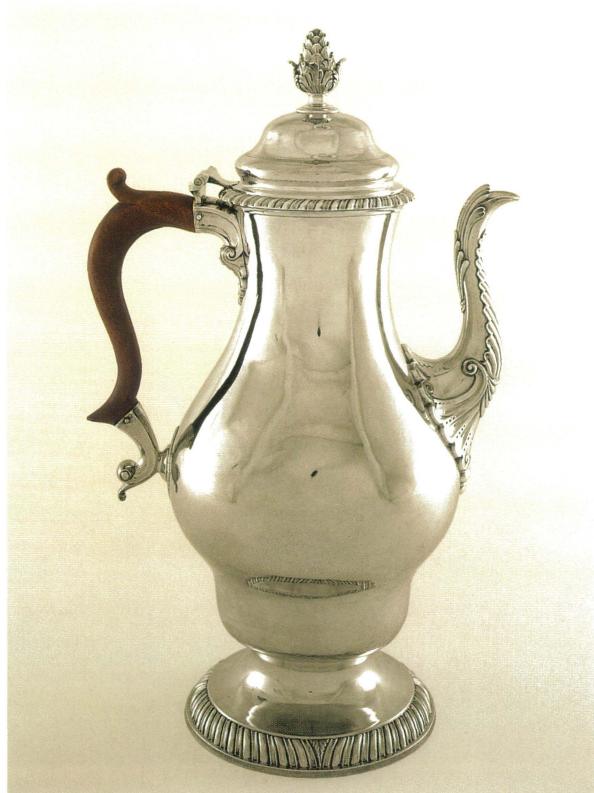
*Coffeepot*, c.1770–76

silver and wood

13½ × 8½ × 5½ INCHES

(35.2 × 22.2 × 14.9 CM)

*Gift of Charles H. Stix in memory of his mother, Mrs. Henry S. Stix 84:1945*



This substantial coffeepot is enlivened by the undulating line of its pear-shaped body, the tight curves of its spout and handle, and the upward lift of the finial atop the lid. The dynamic interplay of curving form and line is one characteristic of silver in the rococo style. Another is the rich vocabulary of shells, acanthus leaves, and scrolls that form the cast handle sockets, finial, and spout. The coffeepot's cast elements were tooled to sharpen the details, add textures, and enrich their surfaces. Finishing of this quality is extraordinary, even for silver made by Myer Myers, a craftsman of Jewish ancestry, who is celebrated as one of the best and most innovative silversmiths of colonial New York. D.C.



## Anthony G. Querville

American (born France), 1789–1856

*Occasional Table*, c. 1827–30

rosewood, white pine, yellow poplar, marble, and gilding

28½ × 42½ × 26¾ inches

(73 × 107.3 × 67.2 cm)

*Funds given in loving tribute to William A. and Carolyn C. McDonnell by their devoted son and daughter-in-law Sanford N. and Priscilla R. McDonnell 1:1971*

This table embodies a refined classical style that favored curvilinear shapes and surface ornament. Popular in the United States during the 1830s, the style was inspired by European pattern books

and the designs of immigrant craftsmen like Anthony Querville, who received his training in Paris before moving to Philadelphia in 1817. His table is a composition of elegant contours based on scrolls and circular lines. Paired scrolls suggesting the shape of a lyre make up the table's base, while an elongated scroll spans its width. These contours are echoed in the semicircular ends of the plinths and the compressed ball feet. The choice of rosewood veneer, a wood admired for its striped figure, and the use of flat, gilded foliate ornament and linear striping in place of cast brass mounts and inlay also complement this style's aesthetic of smooth forms and rich surface decoration. D.C.



## Benjamin Henry Latrobe

American (born England), 1764–1820

*Pair of Chairs*, 1808

painted and gilded yellow poplar, white oak, and white pine; gilded gesso; and original and replacement gilded cane  
each:  $34\frac{1}{4} \times 20 \times 19\frac{1}{2}$  INCHES (87  $\times$  50.8  $\times$  49.5 CM)

*Funds given by the Decorative Arts Society in honor of Charles E. Buckley 217:1975.1,2*

Dramatically curved and boldly colored, these chairs heralded a new style of classicism in American furniture that turned to ancient Greek forms for its models. The chairs are from a large suite of tables and seating furniture by the

British-trained architect Benjamin Henry Latrobe for the drawing room of the house he designed for the Philadelphia merchant William Waln. The simplified palette of red, black, and gold provides clarity and contrast for the classical vocabulary of gilded palmettes, lyres, and foliage that adorn the chairs' surfaces. Similarly, each crest rail in the set of chairs features a different composition of mythological creatures. Latrobe's innovative design presented a challenge for the furniture maker he commissioned to make the set. Writing to his client, Latrobe complained that the first model "was the ugliest thing I ever saw. To make a chair requires as much taste as to design one." D.C.

## Sofa

c.1815–20

American

mahogany, ash, yellow poplar, brass, and reproduction moiréd wool moreen upholstery

38 × 100 × 29 INCHES (96.5 × 254 × 73.7 CM)

*Funds given by Edwin and Betty Greenfield Grossman, donors to the 2000 Art Enrichment Fund, Museum Purchase, Mr. and Mrs. William R. Orthwein, the Eliza McMillan Trust, the Decorative Arts Society, the Paul and Elissa Cahn Foundation, Mr. and Mrs. Sanford N. McDonnell, Jane and Warren Shapleigh, the Mary Elizabeth Rosborough Fund for the Decorative Arts, Mr. and Mrs. L. Max Lippman Jr., Mrs. Wilfred Konneker, Dr. and Mrs. F. Thomas Ott, John Roslevich, Dr. and Mrs. George R. Schoedinger III, and Mrs. Dorothy Wilson 38:2001*



Between about 1815 and 1825 the most sophisticated furniture made in New York City often incorporated carved eagles, swans, sphinxes, griffins, and other mythological creatures and animals. This sofa with scrolled arms and legs carved in the form of sea creatures, sinuously articulated from head to tail fin, is one of the most extraordinary designs from that time. The stylized fish, commonly called dolphins, became a popular motif in the decorative arts during an era of classical revival fueled by the rediscovery of artifacts from ancient Egypt, Greece, and especially Rome. The sofa's double-scrolled crest

rail with spiral-carved reeding echoes the curvilinear shape of the dolphins. A masterpiece of American furniture, this sofa achieves a supremely dynamic and ornamental effect through a combination of exuberant design and superb carving. *D.C.*



### Thomas Fletcher

American, 1787–1866

### Sidney Gardiner

American, 1785–1827

*Tureen*, 1817

silver

15½ × 15¼ × 10½ INCHES

(39.7 × 38.7 × 26.7 cm)

*Funds given by the Decorative Arts Society  
and the Eliza McMillan Trust 15:1974a,b*

Thomas Fletcher and Sidney Gardiner designed this tureen for a dinner service that was presented to Commodore John Rodgers by the citizens of Baltimore to commemorate his defeat of the British assault on Fort McHenry

in 1814. Their sumptuous design combines highly polished forms divided by bands of classical ornament. The tureen's voluminous round body and the square plinth on which it rests are polished to mirrorlike perfection. Atop the lid, a fruit finial erupts from a rosette of foliage. An appliquéd scroll punctuated by winged masks and mythological chimeras encircles the rim, while pairs of eagles' heads support the handles. Bands of textured foliage enrich the flared moldings of the stem, and robust winged lions' paws elevate the base. The combination of restrained geometric forms articulated with rich ornament embodies a particularly French style of silver design popular in the early nineteenth century. *D.C.*



## Album Quilt

1848

American

quilted cotton

100% x 100% INCHES (254.6 x 254.6 CM)

*Gift of Mrs. Stratford Lee Morton 1:1973*

Among the most beautiful and sophisticated American quilts produced in the nineteenth century were the album or friendship quilts made in Baltimore between 1846 and 1852. These quilts were made by groups of women to commemorate special events, to honor a prominent community member, or as a memento for someone relocating in this period of westward

expansion. This quilt was made as a tribute to Elizabeth Morrison by a group of Methodist church women. It is inscribed, "Presented to E Morrison By Ladies of Baltimore, MD," and has eight signatures. Two other inscriptions begin with the words "Friendship's Offering" and "Friendship's Gift." An additional message offers an insight into political events of the time: "From one of the Rough & Ready/To the/ Worthy President/Mary Ann Hudgins/1848." U.S. Army General Zachary Taylor, who became the nation's president in 1849, was known to his troops as "Old Rough and Ready." The inspiration for the elaborate border on this quilt probably came from an imported chintz fabric. Z.A.P.

## John James Audubon

American (born Santo Domingo)

1785–1851

*Black-Tailed Hare*, 1841

ink, ink wash, and chalk

sheet:  $15\frac{3}{4} \times 22\frac{13}{16}$  INCHES

(40 x 57.9 cm)

*Museum Purchase 72:1948*



Its hind legs tensed like a coiled spring and its long ears pulled back ready for flight, this *Black-Tailed Hare* encapsulates the dynamism so prized in the work of John James Audubon. Toward the end of his career, Audubon settled in Manhattan and, with the help of his son John Woodhouse Audubon, embarked on a project called *Viviparous Quadrupeds of North America*. *Black-Tailed Hare* was published in 1846 in the second volume of that work, a survey of mammals designed to “elucidate . . . the fields, forests, fertile prairies, and mountainous regions of our widely-extended and diversified country.”

The drawing reveals critical aspects of Audubon’s working methods at the time. Known for his exhaustive travels, he was famed for his exacting attention to detail and his practice of depicting animals in their native habitats. In this case, however, the aging Audubon did not see the animal in the field but relied instead on memory, second-hand accounts, and preliminary sketches made by his son. A background of dock leaves and wild strawberries was added later, and the colors and textures were drawn from pelts. This may account for the slightly unnatural appearance of the animal, particularly in the awkward separation of its toes. *PP*



## Charles Ferdinand Wimar

American (born Germany), 1828–1862

*The Captive Charger*, 1854

oil on canvas

30 × 40½ INCHES (76.2 × 102.9 CM)

Gift of Miss Lillie B. Randell 181:1925

Charles Wimar's dramatic painting *The Captive Charger* depicts Indians returning home at dusk with a captured horse. The sense of drama is heightened by the silhouettes of the Indians, weapons, and tall grasses against the brilliant yellow-orange sunset, and in the expressions of both the Indians and the horses. Wimar's interest in American Indians developed after moving as

a teenager from Germany to St. Louis. He sought to record their portraits, rituals, and ways of life, and often concentrated on the conflict between the Indians and the encroaching settlers.

Wimar was so fascinated with the lives of the American Indians that he continued to focus on this subject while attending the Düsseldorf Art Academy from 1852 to 1856; he even requested that his family send him Indian costumes so that he could portray them accurately. As he finished his paintings, he would send them home to St. Louis for sale. *The Captive Charger* was painted in Düsseldorf and sold in 1855 in St. Louis, where he was already gaining recognition as a visual chronicler of the American Indian. *E.E.*



## George Caleb Bingham

American, 1811–1879

*The Verdict of the People*, 1854–55  
oil on canvas

46 × 55 inches (116.8 × 139.7 cm)

Gift of Bank of America 45:2001

George Caleb Bingham was not only a successful artist, but a successful politician, who used his personal experience as a Missouri legislator as inspiration for a three-part *Election Series*, which illustrates various stages of the American democratic system. Political campaigning and the casting of votes are illustrated in the first two paintings of the series, *Stump Speaking* and *The County Election. The Verdict of the People*

depicts the climax of the electoral process: the announcement of the election results.

Within this densely crowded scene, Bingham conveys the diversity of the voting populace in great detail. Men gathered in the street express both triumph and disappointment at the results, while a group of women—not allowed to vote at the time—look on from a balcony above. Comedic elements are also evident, such as the man at right wearing three hats, who seems to have won the wager of “I’ll bet my hat!” Bingham’s array of political commentary, humorous anecdotes, and interesting characters appealed to a national interest in American life on the frontier. E.E.



## George Caleb Bingham

American, 1811–1879

*Raftsmen Playing Cards*, 1847

oil on canvas

28½ × 38½ inches (71.3 × 96.7 cm)

Bequest of Ezra H. Linley, by exchange 50:1934

Missouri artist George Caleb Bingham began his career as an essentially self-taught portrait painter, but eventually turned to genre painting, which he saw as an outlet for his fascination with the subjects found along Missouri's rivers. *Raftsmen Playing Cards* is an idealized scene of river life in Missouri. It depicts a quiet moment of leisure among six raftsmen aboard a simple flatboat. While most of the men are preoccupied

with the card game, one man gently glides the boat along the calm, mirrored surface of the water, while another seems absorbed in thought. Always attentive to detail, Bingham emphasizes this casual atmosphere by depicting two of the men barefoot, with a pair of discarded shoes visible at right, and the charred remains of the previous night's fire in the foreground. The artist even invites the viewer to participate in this intimate occasion by placing the viewer at the foot of the flatboat. Although Bingham aspired to paint everyday life in America, this romantic view of man in harmony with nature actually looked back to earlier days before steamboats dominated the waters. E.E.

## Robert S. Duncanson

American, 1821–1872

*View of the St. Anne's River*, 1870

oil on canvas

21½ × 40½ INCHES (54 × 101.9 CM)

Museum Purchase 163:1966

One of the first African-American artists to achieve international recognition, Robert S. Duncanson was largely self-taught as a painter and was influenced by both European and American landscape traditions. In his *View of the St. Anne's River*, painted after a sketching expedition to Canada, Duncanson presents a serene pastoral landscape filled with the golden light

of the setting sun, which is reflected in the smooth, shimmering waters that fill the foreground. Within this tranquil setting, a group of cattle wades undisturbed by the fishermen on the opposite shore. The composition is derived from European landscape traditions, while the luminous, awe-inspiring quality of the scenery is drawn from America's Hudson River School. The radiant light and poetic atmosphere were inspired by Luminism, an outgrowth of the American landscape tradition concerned with capturing the mystical effects of light. Duncanson combined these pictorial influences with an attention to detail most likely gained from his career-long interest in photography. E.E.





## Winslow Homer

American, 1836–1910

*The Country School*, 1871

oil on canvas

21½ × 38½ INCHES (54 × 97.2 CM)

Museum Purchase 123:1946

Winslow Homer was one of America's most prominent realist painters. His attention to detail and his sincere interest in subjects from everyday life stem from his early experiences as a magazine illustrator. *The Country School* epitomizes the themes that most interested Homer throughout the 1870s—rural life, childhood, and the disappearing one-room schoolhouse. Homer had

observed the simple, unadorned interior of this rural New England schoolroom the year before he painted it. The picture is filled with an array of details—students in various states of attentiveness, fresh flowers on the teacher's desk and wilted ones on the floorboards, lunch pails in the far corner, the teacher's hat hanging from a nail above the chalkboard, and the warm glow of sunlight shining through the windows. Within the carefully organized composition, the teacher commands the room from her desk. Students of all ages line the room in a horizontal band, with girls on one side of the room and boys on the other, except for the crying boy sitting alongside the girls. E.E.



## Martin Johnson Heade

American, 1819–1904

*Magnolia*, c.1885–95

oil on canvas

15 × 24½ INCHES (38.1 × 61.3 CM)

Gift of Mr. and Mrs. John Alden Sears 172:1986

The prolific career of Martin Johnson Heade reveals his tremendous interest in a small number of subjects that he painted repeatedly. Although he may be best known as a landscape painter of New England salt marshes, some of his finest works are the sensuous still-lifes of magnolia flowers. After moving to Florida in 1883, Heade became captivated by the *Magnolia*

*grandiflora* blossoms that were abundant there.

This *Magnolia* depicts a large, voluptuous, highly detailed, and unblemished flower carefully arranged upon a drape of lush red velvet. The creamy white petals have a fleshy quality that appears in stark contrast to the plush velvet and dark green glossy leaves surrounding the flower. Heade is known to have made detailed oil sketches of magnolia blossoms: he used these to paint this subject again and again—sometimes with two or more blossoms, sometimes rearranging the foliage, or setting it against a different surface, but always focusing on the exquisite beauty of the plant. E.E.

## William Merritt Chase

American, 1849–1916

*The Tenth Street Studio*, 1880

oil on canvas

40 $\frac{1}{2}$  × 52 $\frac{1}{2}$  INCHES (102.6 × 133.4 CM)

Bequest of Albert Blair 48:1933

After completing his artistic training in Munich, William Merritt Chase returned to America in 1879 and established a studio at the famed Tenth Street Studio Building in New York. Chase wanted to create a persona and an artistic style that would evoke his cosmopolitan refinement, and chose his new workspace as a worthy topic for his art. Using the studio as his subject more than a dozen times, Chase employed bold brush-

work to blend lush colors in striking visual harmonies that recalled his European training.

*The Tenth Street Studio* is one of his earliest and most successful compositions of this type. The painting is crammed full of the objets d'art and exotic treasures Chase had collected during his travels that reflected his cultural sophistication. At the center of the composition sits a fashionably dressed young woman casually discussing a series of prints with the artist in shadowed profile at the far right. As one of the few studio pictures that included Chase at work, this painting helped cultivate an image of bohemian elegance that won the artist publicity and patrons, and established him as one of America's most forward-thinking artists. *A.W.*



## James A. McNeill Whistler

American, 1834–1903

*The Garden*, 1880, retouched as the  
fourth state before March 1886  
etching and drypoint

image: 12 $\frac{1}{4}$  × 9 $\frac{1}{4}$  inches (30.8 × 23.9 cm)

*The Sidney S. and Sadie Cohen Print Purchase  
Fund 140:1990*



The American painter James McNeill Whistler was also an outstanding etcher. During his visit to Venice in 1880, he etched *The Garden*, showing a boy dipping his foot in a canal while sitting on steps leading to an enclosed garden. Whistler sketched the image directly onto the waxed plate while traveling by gondola or on foot through the city.

Whistler often reworked the lines on etching plates and printed a variety of revised impressions, known as states. He produced at least

nine different states of *The Garden* before canceling the plate in July 1887. This superb impression of the fourth state was completed before March 1886. It carries Whistler's characteristic addition of tone, or the careful wiping of ink on the plate, which contributes to the image's atmosphere and helps him capture the essence of Venice as a crumbling city filled with life and iridescent waterways. *FH.-C.*



## William Trost Richards

American, 1833–1905

*Maples in Chester County, Pennsylvania*, 1889

watercolor on board

19½ × 15 INCHES (50.1 × 38.1 CM)

*Gift of The National Academy of Design,*

*Mrs. William T. Brewster Bequest 172:1953*

William Trost Richards sought to render nature as faithfully as possible throughout his life. Associated with the American Pre-Raphaelite movement and the Hudson River School, he celebrated the beauty of easily overlooked passages in the landscape—in Europe as well as

in New England and the mid-Atlantic states. This watercolor belongs to a series of contemplative images devoted to the environs of Oldmixon, the artist's farm in Chester County, Pennsylvania. It depicts the summer sun as it penetrates a stand of maples on the gentle crest of a rolling hill. Richards's skill and range as a watercolorist are revealed in the detailed and careful brushwork seen in the shimmering maple trees contrasted with the quick and effective application of wash and blotting that he used to depict trees on the distant hills and shadows along the verdant landscape. *FH-C.*

## Childe Hassam

American, 1859–1935

*Maud Sewing*, 1883

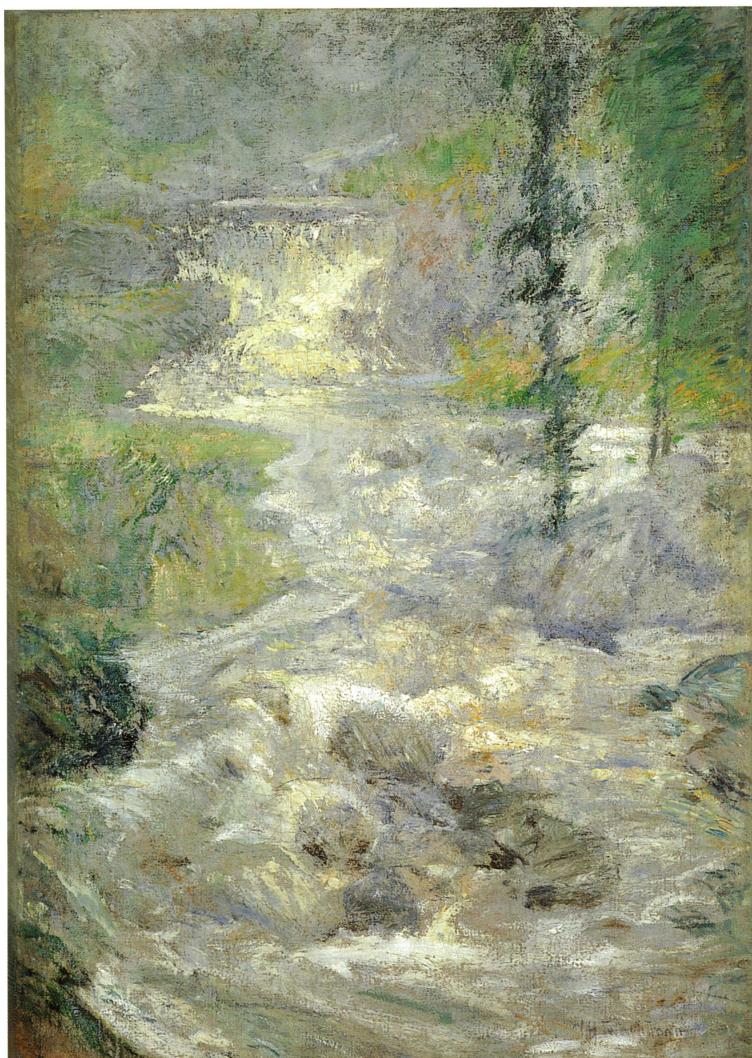
watercolor and graphite

13 1/8 x 9 1/8 inches (35.4 x 25.2 cm)

Bequest of Marie Setz Hertslet 120:1972

This watercolor is a superb example of the early work of the American Impressionist Childe Hassam. It is a portrait of his soon-to-be wife, Kathleen Maud Doane, sewing in bed. Maud lived in Hassam's hometown of Dorchester, Massachusetts, and was a family friend. He painted this watercolor of her a year before their marriage, when he was only twenty-four. Hassam captures Maud propped up in bed, taking a moment to look up from her sewing and think. He creates a warm and intimate setting by deftly capturing the patterns of the fabrics and woodwork in muted tones of ochres, browns, and yellows. *FH-C.*





## John Henry Twachtman

American, 1853–1902

*The Rainbow's Source*, c.1890–1900

oil on canvas

36 × 25½ INCHES (91.4 × 64.1 CM)

*Museum Purchase 124:1921*

*The Rainbow's Source* is one of many paintings that John Henry Twachtman painted of Horse-neck Falls, the waterfall on his property in Greenwich, Connecticut. Twachtman nearly fills the canvas with the image of the waterfall tumbling into the streambed below. The rough texture of the paint vividly captures the movement and misty spray of the water. With the

soft tonalities and the forms of the cascading waterfall, trees, and surrounding foliage virtually dissolving into one another, the artist was able to create the impression of a vaporous atmosphere that could at any moment reveal a brilliant rainbow. Twachtman used the Impressionist technique of combining multiple brushstrokes of varying color to produce transient, shimmering light effects. He repeatedly painted this waterfall and other subjects on his property, exploring various light and weather conditions, in much the same way that the French Impressionist artist Claude Monet painted series of water lilies on his pond at Giverny. *E.E.*



## Herter Brothers

American

*Dressing Table and Mirror, c.1881–84*

ebonized cherry, holly and purpleheart marquetry, padouk, marble, brass, mirrored glass, and gilding  
85½ × 78 × 24½ INCHES (216.5 × 198.1 × 61.9 CM)

*Funds given by Mrs. Harold Baer, Mrs. Ernest Eddy in memory of William P. Williams, the Weiss Foundation in memory of Edith N. Weiss, Mr. and Mrs. L. K. Ayers, and the Decorative Arts Society 183:1977.2a,b*

This dressing table is from a large suite of bedroom furniture made for the New York City mansion of Arabella Worsham Huntington.

Composed of elemental geometric forms with two-dimensional ornament and a reduced color palette, this dressing table exemplifies the late-

nineteenth-century taste for refined sophistication distilled from Asian art and design. The light-colored patterns of flowering vines set against black-painted surfaces echo the composition and coloring of Japanese prints and lacquer. The floral and foliate designs that cover the surface are executed in marquetry, a technique that uses small pieces of colored woods to create pictorial images. The designer perfectly balanced the cubic masses of the drawers and the mirror and added visual interest with planes of marble. Similarly, the rounded corners of the marble and the upper drawers, adapted from Chinese furniture, along with the molded contours of the legs and rails that separate the drawers, lighten the visual weight of each element. D.C.



## John La Farge

American, 1835–1910

*Pair of Windows: Hollyhocks and Flowering Cherry Tree and Peony*, 1882

leaded, stained, and opalescent glass  
each:  $8\frac{1}{4} \times 37\frac{1}{4} \times \frac{3}{4}$  INCHES  
( $221.6 \times 94.6 \times 7$  CM)

*Funds given by the Decorative Arts Society in honor of the Twentieth Anniversary of the Friends of the Saint Louis Art Museum* 31:1972.1,2

John La Farge was an important painter, muralist, and decorator who shifted his artistic interests to the decorative possibilities of glass. La Farge's innovation lay in the way he exploited

the characteristics of glass itself, manipulating, casting, and layering it to create myriad hues and textures, eliminating the traditional need for painted details. He was involved in all phases of the glass's manufacture. These windows were created for the redesign of the Frederick Lothrop Ames house in Boston. They contain La Farge's revolutionary use of opalescent glass, significant because of the effects this "glowing white glass" had on light, color, and depth. The asymmetrical compositions and ornate floral patterns were inspired by La Farge's paintings and his enthusiasm for Japanese art. These windows flanked the mantel on the grand staircase of the Ames house. C.M.



## Louis Comfort Tiffany

American, 1848–1933

*Lotus, Pagoda Lamp*, c. 1900–1905

made by Tiffany Studios,

Corona, New York

leaded glass and bronze

33 x 26 inches (83.8 x 66 cm)

*Funds given by the Marjorie Wyman Endowment Fund, the Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and in honor of Grace Lischer Brumbaugh, the E. Reuben and Gladys Flora Grant Charitable Trust, Mrs. Charles W. Lorenz, Mr. and Mrs. Kenneth F. Teasdale, Mrs. Ruth Goldstein and Sidney Goldstein in memory of Chip Goldstein, Dr. and Mrs. F. Thomas Ott, Dr. and Mrs. George R. Schoedinger III, Jane and Warren Shapleigh, the Fox Family Foundation, the Paul and Elissa Cahn Foundation, Mr. and Mrs. Martin E. Galt III, Mr. and Mrs. Richard Graham, Betty Greenfield Grossman, Mr. and Mrs. Robert R. Hermann Jr., Katharine W. Hoblitzelle, Mrs. James Lee Johnson Jr., Mr. and Mrs. Alan C. Kohn, Mrs. Clinton W. Lane Jr., Mary and Oliver Langenberg, Mr. and Mrs. L. Max Lippman Jr., Mr. and Mrs. Edward J. Nusrala, Mrs. William R. Orthwein, Dr. Alan Pestronk, Mrs. Mason Scudder, Barbara Shortridge, Mr. and Mrs. E. R. Thomas Jr., and the Decorative Arts Society 68:1997*

Louis Comfort Tiffany's highly ornamental and innovative designs established him as the preeminent American designer of glass and lighting at the turn of the twentieth century. Working in bronze and stained glass, Tiffany designed lamps that often imitated nature at its most elaborate. This elegant lotus-inspired lamp is a remarkable achievement of complex form and workmanship. Measuring twenty-six inches in diameter, the lamp's expansive shade is a splendid lens through which one can enjoy the spectral qualities of Tiffany glass. Unlike many Tiffany lamps in which bases and shades were interchangeable, this piece was conceived as a single, unified floral form. The faceted structure of the parasol-like shade depicts the lotus's foliage, and the base suggests the plant's stem and roots. As in many of Tiffany's works, the selection of the lotus and its integration into his design evoke a Japanese aesthetic. C.M.

## Frank Lloyd Wright

American, 1867–1959

*Dining Chair*, designed c.1903

probably made by John W. Ayers,

American, 1850–1914

oak with replacement synthetic  
leather upholstery

56 × 17½ × 18½ INCHES

(142.2 × 43.4 × 46.2 CM)

*Funds given by the Decorative Arts*

*Society 239:1977*

Frank Lloyd Wright's famous Prairie School houses are characterized by straight lines, bold cantilevers, horizontal masses, and free-flowing spaces that open to the landscape. While their exterior forms were inspired by the broad expanse of the Midwestern plains, their interiors were carefully controlled spaces in which all the furnishings and accessories were customized. Wright designed six of these high-back dining chairs for the Ward W. Willits house in Highland Park, Illinois. Their simple, elegant design was generated by his great command of geometry: there is no need for ornament or carving, only the play of lines and shapes. Unlike traditional chairs that are meant to be viewed from the front, these were to be seen in the round. The rhythmic patterning of the exaggerated backs, established by the vertical lines of the spindles, was intended to contrast with the room's horizontal composition. The chairs also served as spatial delineators: when pulled up around the table, the dining ensemble became an intimate room within a larger room. C.M.





### Charles Sumner Greene

American, 1868–1957

### Henry Mather Greene

American, 1870–1954

*Hanging Lantern*, c. 1908–1909

made by Peter Hall Manufacturing Company,  
Pasadena, California

glass made by Emil Lange, American, 1867–1934  
teak, leaded glass, and ebony, with copper and  
silver inlay, and replacement leather straps

29 × 18 × 18 INCHES (73.7 × 45.7 × 45.7 CM)

*Friends Endowment and funds given by the Marjorie  
Wyman Endowment Fund, the Joseph H. and  
Elizabeth E. Bascom Trust, the Richard Brumbaugh  
Trust in memory of Richard Irving Brumbaugh and  
Grace Lischer Brumbaugh, an anonymous donor,  
and the Allen P. and Josephine B. Green Foundation*  
61:2001

The “ultimate bungalows” that the brothers Charles Sumner Greene and Henry Mather Greene designed for affluent clients were extraordinary examples of the harmonious integration of architecture and interior furnishings. This hanging lantern is one of six made for the main hall of the Robert R. Blacker residence in Pasadena, California. The architects worked closely with the craftsmen Emil Lange, a glass artisan, and Peter Hall, who built the lantern’s teak housing. The wavy cloudscape and birds in the glass panels provide a contrast with the rectilinear form of the Blacker residence, while the amber iridescent glass would cast a warm glow consistent with the golden palette of the house’s interior. The lantern’s canopy mimics the building’s broad, overhanging roof. The virtuoso craftsmanship of its modeled hood, Asian motifs, leaded glass, ebony plugs, copper and silver inlays, and exotic wood are all decorative elements that distinguish the Greene brothers’ designs within the American Arts and Crafts movement. C.M.

## Frederick Hurten Rhead

American (born England), 1880–1942

## Agnes Rhead

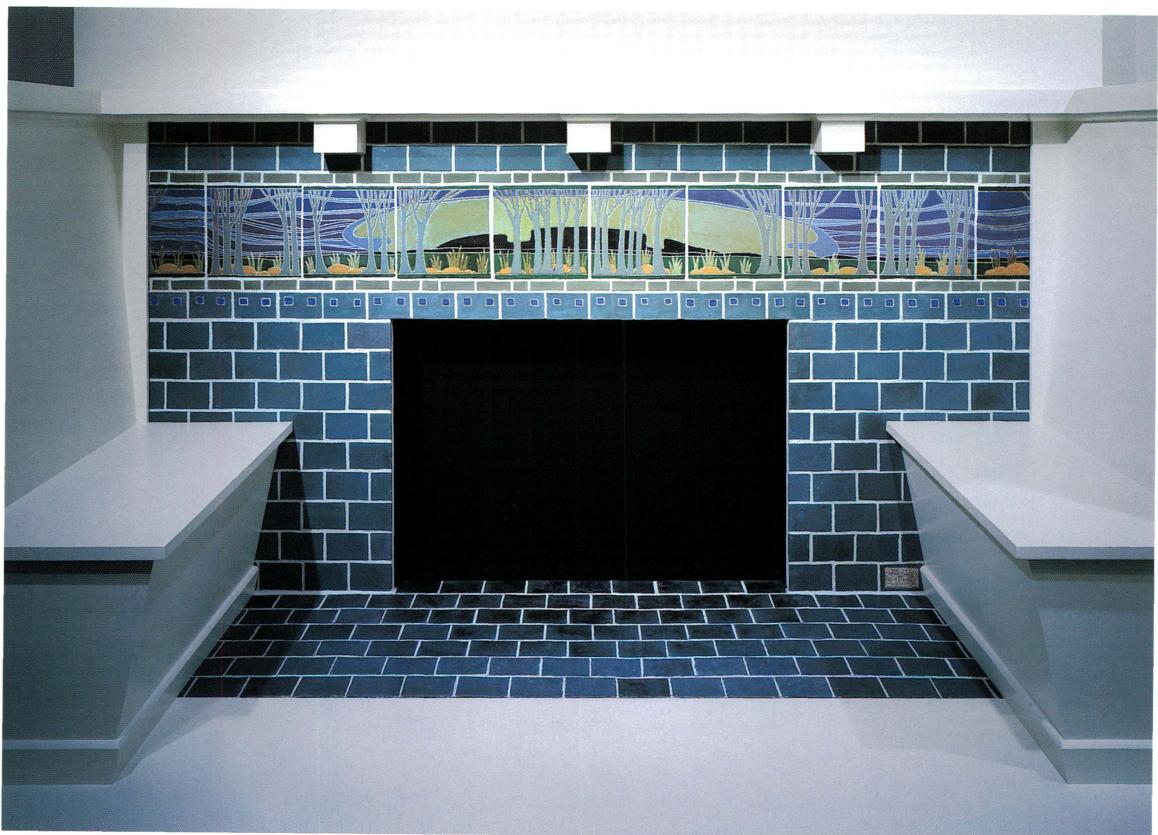
American (born England), born 1877

*Fireplace Tiles, 1911*

incised and glazed earthenware

50 × 95½ INCHES (127 × 242.6 CM)

*Museum Shop Fund, Friends Fund, gift of the Norman Family in loving memory of Isaac and Elva Norman, and funds given by Mr. and Mrs. L. Max Lippman Jr. 63:2001*



Frederick Hurten Rhead was trained in England, but in 1902 he emigrated to the United States, where he enjoyed a celebrated career as a ceramist, educator, and designer. In 1910 and 1911 Rhead joined the internationally renowned ceramic faculty of the Art Academy of the American Woman's League in University City, Missouri. There Rhead, sometimes working with his wife Agnes, also a trained potter, made vases and tiles decorated by incising designs in the damp clay and filling the areas with colorful

matte glazes. This technique could produce bold compositions of simplified shapes and was ideally suited to rendering landscape, one of Frederick Rhead's favorite subjects for ceramic decoration. Here a panoramic landscape combines a graphic clarity and matte-textured glaze palette that embody Arts and Crafts design. This landscape frieze of flowing line and glowing color is surrounded by nearly two hundred blue-glazed tiles, making the fireplace the focal point in the St. Louis house for which it was made. *D.C.*

## Charles Demuth

American, 1883–1935

*Eggplant and Green Pepper*, 1925

watercolor and graphite

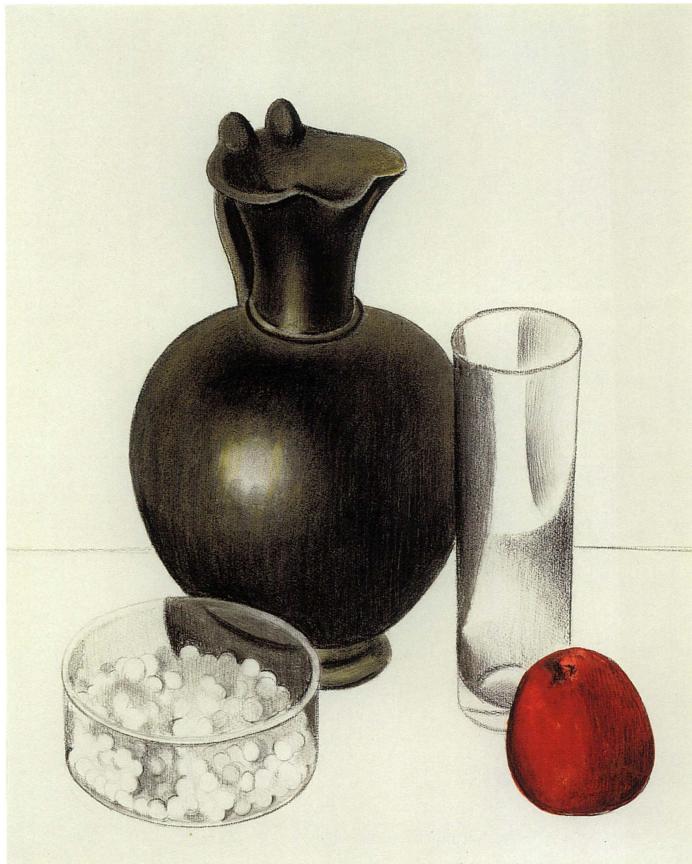
18 × 11<sup>15/16</sup> INCHES (45.7 × 30.3 CM)

Eliza McMillan Trust 2:1948

A colorful array of planar and floral forms swirls like a cyclone around the eggplant, pepper, and zinnia in a vase that form the centerpiece of *Eggplant and Green Pepper*. Its bright palette, translucent layering of washes, and bold use of bare white paper mark the influence of the great French watercolorist, Paul Cézanne. Charles Demuth, however, made this watercolor uniquely his own, structuring the patterns of leaves, wood, and flowers that make up the fringes of the composition into receding planes. Working pigment around the paper with a blotter, he carefully balanced color and form. His economic use of line enabled him to emphasize the play of light as it glanced over the shiny surfaces of the vegetables.

Both eggplants and green peppers were favorite subjects for Demuth. He regarded their shapes as anthropomorphic and once remarked that an eggplant could be likened to a human heart. *PP*





## Charles Sheeler

American, 1883–1965

*Suspended Forms (Still Life)*, 1922

charcoal, black and brown chalk,  
watercolor, and oil crayon

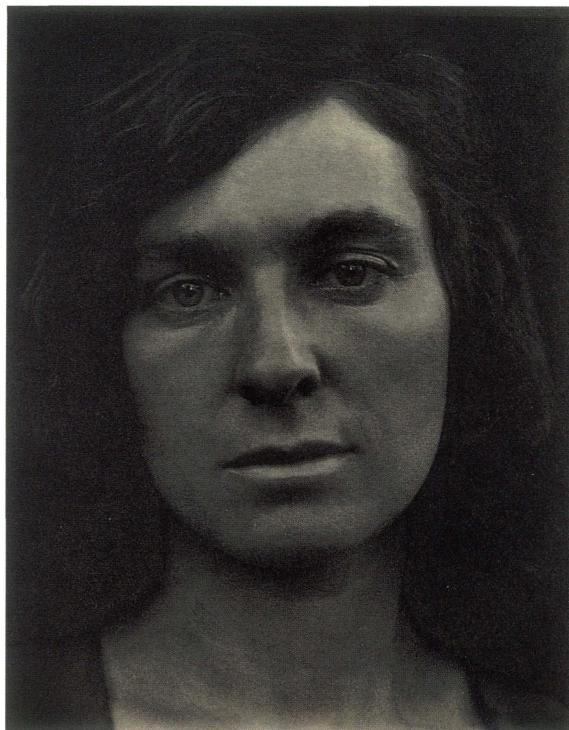
19 x 15½ INCHES (48.3 x 38.6 cm)

Bequest of Marie Setz Hertslet 123:1972

The restrained elegance of Charles Sheeler's *Suspended Forms* is typical of the still-life drawings he made in the 1920s. The composition is comprised of just four elements—a dark pitcher, a glass, an apple, and a candy dish—each a study in symmetry and roundness. Grounded by a simple horizon line, these elements are not suspended in space but in plausibility: all evidence

of shadow has been carefully suppressed, creating a pervasive air of unreality. In addition, all four items are flattened and tipped up slightly, defying linear perspective and adding to the work's abstract feeling.

When it was first exhibited in April 1922, this drawing was praised by one reviewer for its "brightly deceptive appearance of simplicity and the commonplace." The beguiling austerity of *Suspended Forms* makes it a quintessentially modern work, a self-contained system of shape, form, and sparing color. It is arguably a measure of its success that Sheeler initially refused to sell it, instead keeping it for his own private enjoyment. *PP*



## Paul Strand

American, 1890–1976

*Rebecca, New York*, 1920

gum platinum print

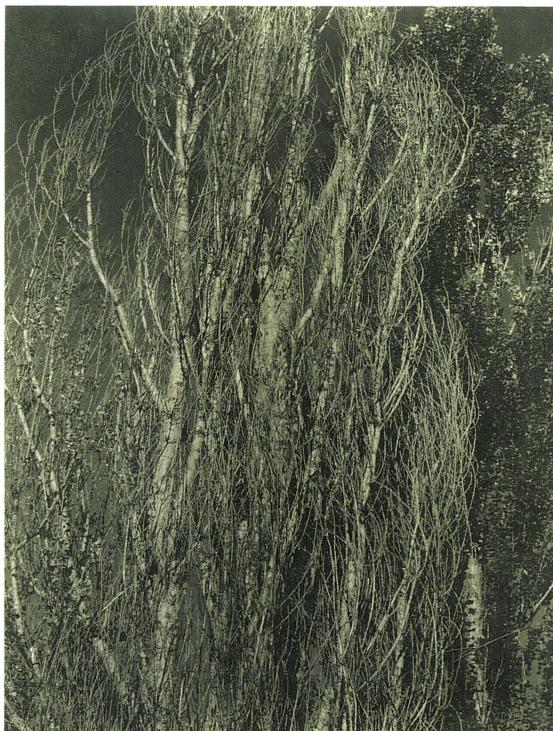
image: 9 $\frac{1}{16}$  x 7 $\frac{7}{8}$  INCHES  
(24.3 x 19.4 CM)

Museum Purchase 70:1978

In the early 1920s, Paul Strand frequently photographed his lover, the painter Rebecca Salsbury. Intimate, sensual, and exquisitely printed, these influential pictures express his love and admiration for her. This photograph was made in 1920, the year before they married.

Strand's career spanned the major movements of twentieth-century photography. In *Rebecca*, the shift from the soft-focus style of Pictorialism to the cool, forceful approach of the Modernists is evident. Suffused with light,

the rich, alluring tones of the subject's skin and subtle intensification of her neckline reflect the Pictorialist sensibility, as does the sumptuousness of the print, built up by hand from three expertly superimposed layers of platinum and gum bichromate. But ultimately, *Rebecca* is a Modernist photograph. Intense and inscrutable, her face embodies intellectual and emotional strength, its slight sideways tilt the only hint of vulnerability. Removed of all context, her features are a truth to be contemplated. *pp*



## Alfred Stieglitz

American, 1864–1946

*Poplars, Lake George, 1932*

gelatin silver print

image: 9 1/4 x 7 1/4 INCHES

(23.5 x 17.9 CM)

*Gift of Doris Bry in honor of*

*Barney A. Ebsworth 20:1982*

In a letter to the photographer Edward Weston, Alfred Stieglitz wrote that he thought of his *Poplar* photographs as self-portraits. Such hidden subtexts are typical of the work Stieglitz produced during summer retreats to his family farmhouse on Lake George in the Adirondack mountains. Produced at the end of his artistic career, they are some of his most personal and introspective works.

Stieglitz began to photograph around Lake George in 1922, after inheriting the property. There he became increasingly experimental,

making his famous portraits of Georgia O'Keeffe, whom he married in 1924, and his celebrated series of clouds, called *Equivalents*. It was also at Lake George that Stieglitz first began to explore the rural landscape. This rich print of dying poplars, dazzling in detail but brooding in tone, reflects the melancholy he felt as a mature artist. As the historian Sarah Greenough has written, “stubbornly clinging to life and retaining their silvery, dessicated beauty, the poplars were, as he admitted, emblems of himself.” *PP*



## Marion Post Wolcott

American, 1910–1990

*Gambling with their “cotton money” in back of a juke joint, Clarksdale, Mississippi, 1939*  
gelatin silver print

image: 11 × 12½ inches (27.9 × 32.1 cm)

Museum Shop Fund 610:1991

Marion Post Wolcott was one of a small group of photographers who worked for the Farm Security Administration during the Great Depression. These photographers were hired to document circumstances in rural America and promote Roosevelt's New Deal reforms.

Though committed to these goals, Post Wolcott was distinctive in her unsentimental approach. The best of her pictures, such as *Gambling*, combine concern for questions of poverty, class, and race with general observations about the human condition.

*Gambling* portrays a group of men engaged in a game of chance, although the game itself is not depicted. Only the sides of the men's faces

and their fancy clothes are visible as they focus their attention outside the frame. The composition is tightly cropped and foreshortened, punctuated by a single bare light bulb in the upper left corner. The effect echoes the intensity of the gamblers, who watch as their meager fortunes fade and multiply.

In the exact center of the image, a shiny quarter sticks out of one man's ear. It is a good luck charm, but it also symbolizes the irresistible call of money. On the back of the photograph, Post Wolcott wrote: “the quarter in ear, possibly for good luck? Yes.” PP

## Frederick Sommer

American (born Italy),

1905–1999

*Coyotes*, 1945

gelatin silver print

image: 7 $\frac{1}{8}$  x 9 $\frac{1}{2}$  INCHES

(19.4 x 24.1 CM)

*National Endowment for the Arts  
and an anonymous matching fund*

522:1978



Frederick Sommer was an artistic hybrid who blended elements of European and American Modernism. A friend of the German Surrealist Max Ernst, whom he met just four years before this picture was made, Sommer was also associated with the photographer Edward Weston. Like Weston, he used an extraordinary command of the medium to create images of great formal beauty.

*Coyotes* depicts a group of slaughtered animals discarded on the desert floor. Its unlikely combination of forms, so removed from ordinary experience, owes much to Surrealism. Closely framed and looking down at the animals from an oblique angle, it is at once intimate and grotesque. Fluffy tails and cuffs of fur appear as macabre decorations on the desiccated bodies. The photograph speaks of brutality, exploitation, and the violent capacities of humans. It may be interpreted as a commentary on the end of the Second World War, or more generally as a meditation on death. It is haunting, but peaceful; repellent, but strangely seductive. *PP*



## Laura Gilpin

American, 1891–1979

*Rain Drops on Lupin Leaves*, c.1931

gum platinum print

image: 9 1/8 x 13 inches (23.2 x 33 cm)

*Museum Purchase 31:1945*

In 1940, at about the same time it started to collect photographs, the Saint Louis Art Museum began to host an annual competition called the Saint Louis International Salon of Photography. Laura Gilpin was one of its most distinguished contributors, and her *Rain Drops on Lupin Leaves* was one of the most notable works to enter the collection as a result of the event. It was exhibited at the St. Louis Salon in April 1945, just as Allied forces announced the fall of Berlin.

Considering the turmoil of political events, it may seem surprising that Gilpin would have

submitted such an apparently innocuous picture. But, like many American photographers who continued to work during the war years, she favored an introspective style designed to provide comfort in troubling times. Gilpin's photograph is of young lupin plants before they erect the showy spikes of flowers that are their most obvious feature. The immature plants speak of rebirth, growth, and potential, while the water droplets on their leaves suggest purification. *PP*



## Eliel Saarinen

American (born Finland), 1873–1950

*Urn*, 1934

made by Wilcox Silver Plate

Company, Meriden, Connecticut,  
and International Silver Company,  
Meriden, Connecticut

silver plate

14½ × 10½ × 11½ INCHES

(36.2 × 27.3 × 28.6 cm)

*Museum Shop Fund and funds given by the  
Marjorie Wyman Endowment Fund, Alice S.  
Gerdine, Mrs. Charles W. Lorenz, the Gary Wolff  
Family, Daniel Morris and Denis Gallion, Elissa  
and Paul Cahn, an anonymous donor, Mr. and Mrs.  
L. Max Lippman Jr., Dr. and Mrs. F. Thomas Ott,  
and the E. Reuben and Gladys Flora Grant  
Charitable Trust 119:2003a-c*

The Finnish-born architect Eliel Saarinen first designed this urn for a 1934 exhibition at The Metropolitan Museum of Art entitled, “Contemporary American Industrial Art.” The goal of this celebrated exhibition was to promote a new aesthetic for mass production and to help foster the development of industrial design in the United States. Saarinen was one of several leading architects in the country invited to design a furnished room for the exhibit. His “Room for a Lady” included furniture, textiles, fashion, and silver designs. The most famous piece from Saarinen’s salon-style installation was the silver-plated urn identical to this one, few of which were ever produced. Its precise geometric forms, absence of ornament, sleek reflective surfaces, and elegant proportions expressed the new “modern” style that came to be associated with progress, optimism, and forward-looking American industrial design. C.M.



## Georgia O'Keeffe

American, 1887–1986

*Dark Abstraction*, 1924

oil on canvas

25 1/2 x 21 1/2 inches (64.5 x 53.7 cm)

*Gift of Charles E. and Mary Merrill 187:1955*

Georgia O'Keeffe is perhaps best known for her highly magnified flowers and New Mexico landscapes, but she also produced abstract paintings without clearly recognizable imagery, including *Dark Abstraction*. Despite the mystery of its subject, the painting maintains allusions to nature. The painting's sensuous forms and colors, seen in the delicate folds of red and green, call

to mind O'Keeffe's dramatic and intensely magnified flower paintings. The graceful lines also suggest a landscape, with the narrow expanse of white at the top of the canvas recalling the horizon, and the long, thin vertical line resembling a waterfall or a ravine. Concerned with "filling space in a beautiful way," O'Keeffe often selected details of nature as her subjects and enlarged or distilled them until they took on a new appearance, expressing beauty and emotion evocatively through the use of line, color, form, or pattern, rather than through simple representation. E.E.

## John Storrs

American, 1885–1956

*Modern Madonna*, c.1918–19

terracotta with traces of paint

23 $\frac{3}{4}$  × 7 $\frac{1}{4}$  × 5 $\frac{1}{4}$  INCHES (59.5 × 19.7 × 13 CM)

Museum Shop Fund 86:1985

In *Modern Madonna*, John Storrs treats the traditional subject of the Madonna and child with the reductive characteristics of Cubism. Having spent much of his career in France, Storrs reworked his design for a medal honoring French widows and orphans of World War I into this freestanding sculpture, which was likely inspired by the birth of his only child in 1918. Storrs abstracted this familiar subject into a series of fragmented geometric planes, most evident in the chiseled fall of the Madonna's robes and in the angular presentation of the figures.

The solidity and strength of form in this *Modern Madonna*, in addition to its tapering verticality, give it an architectonic quality that was just beginning to take shape in Storrs's work. His later sculptures, produced primarily in stone and various metals, continued to take on an abstracted and architectural appearance. This resemblance to skyscrapers is not surprising for Storrs, who grew up in Chicago and may have been influenced by the city's towering skyline. E.E.





## Thomas Hart Benton

American, 1889–1975

*Cradling Wheat*, 1938

tempera and oil on board

31 1/4 x 39 1/4 inches (79.4 x 99.7 cm)

Museum Purchase 8:1939

Thomas Hart Benton is renowned for his scenes of harvests and rural culture peopled by sinuous, elongated figures. *Cradling Wheat* presents a group of hard-working, muscular field laborers who are using traditional tools to harvest grain in a gracefully undulating landscape. The intimate relationship between man and nature is articulated in the way the rise and bend of the

figures echo the contours of the land. Benton is among a group of American artists known as Regionalists, who, in the 1930s, turned their attention away from modern European influences in favor of uncomplicated, realistic, and identifiably American subject matter. They created in their paintings a heroic vision of the Midwest, depicting simple, ordinary people within typical American settings of farms and small towns. Such nostalgic images of the virtues and traditions of Americans as portrayed in *Cradling Wheat* offered optimism for a country troubled by the Great Depression. E.E.

## Marsden Hartley

American, 1877–1943

*Smelt Brook Falls*, 1937

oil on board

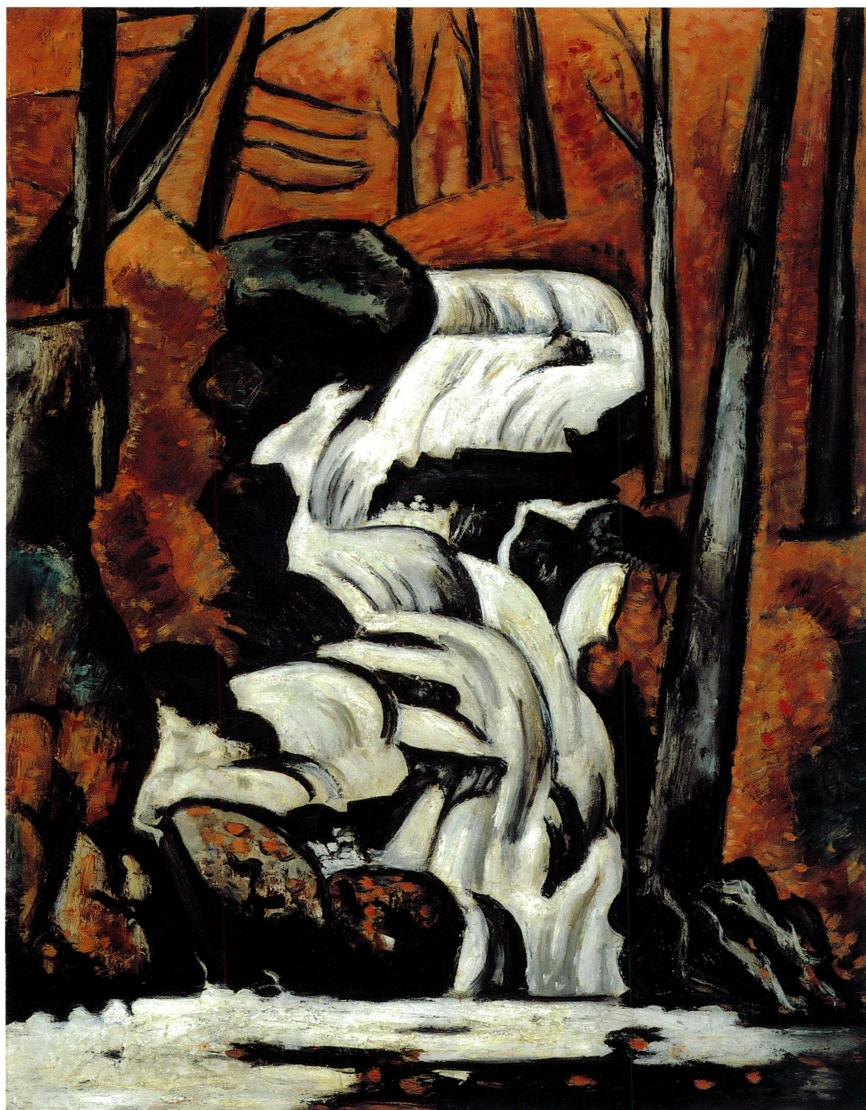
28 × 22½ INCHES (71.1 × 58.1 CM)

Eliza McMillan Trust 9:1939

Marsden Hartley was a member of the small circle of modern artists who were supported and promoted by the photographer and gallery owner Alfred Stieglitz. In the 1920s and 1930s Stieglitz encouraged Hartley, an American artist who had been experimenting with European styles and subjects, to focus on more American subject matter. Hartley turned to the familiar

landscapes of his native state of Maine. *Smelt Brook Falls* reveals his interest in abstraction and the expression of nature's spirit. A jagged, rushing waterfall fills the canvas with its stark, white forms heavily outlined in black against the bold, rust color of its surroundings.

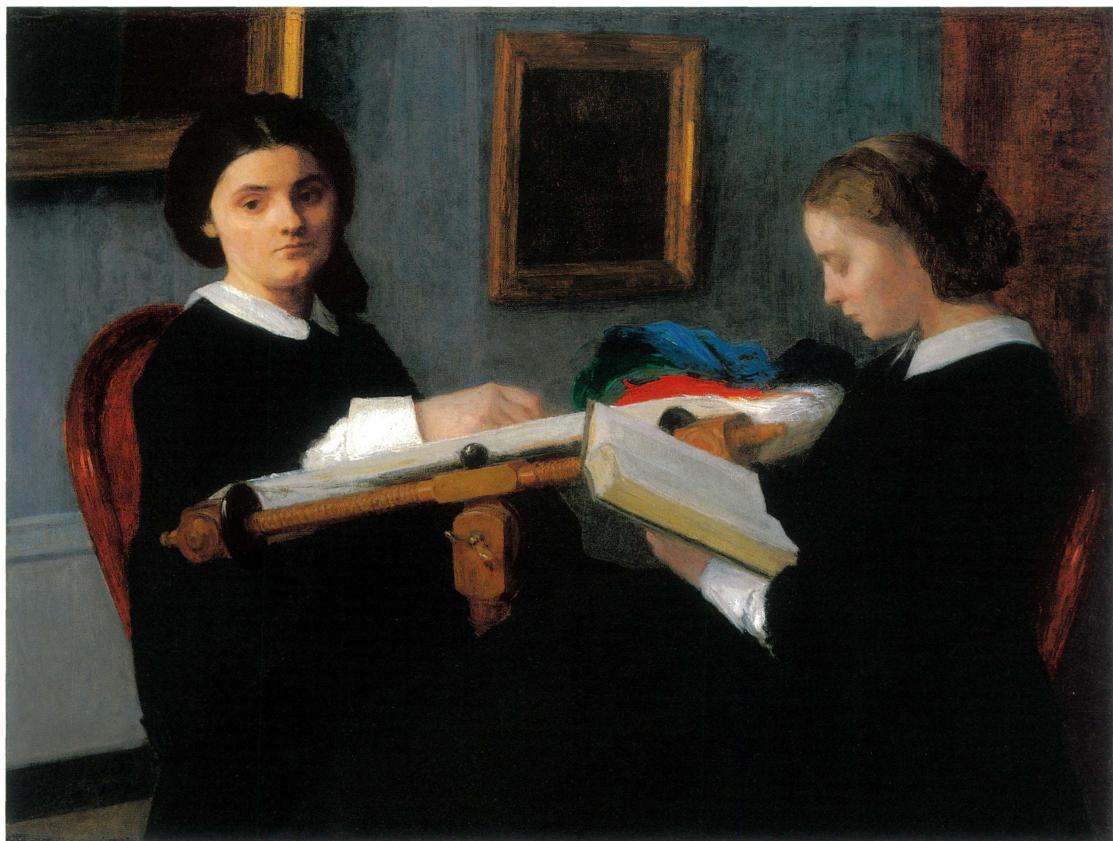
Strongly influenced by modern European movements, Hartley's interest in Cubism and Expressionism is evident in the play of contoured and angular lines and the distorted and simplified appearance of the landscape. Speaking on the subject of waterfalls and the spiritual power of nature, Hartley declared, "I love falling water—no lake or pond can give me what a waterfall can." E.E.





Modern





## Henri Fantin-Latour

French, 1836–1904

*The Two Sisters*, 1859

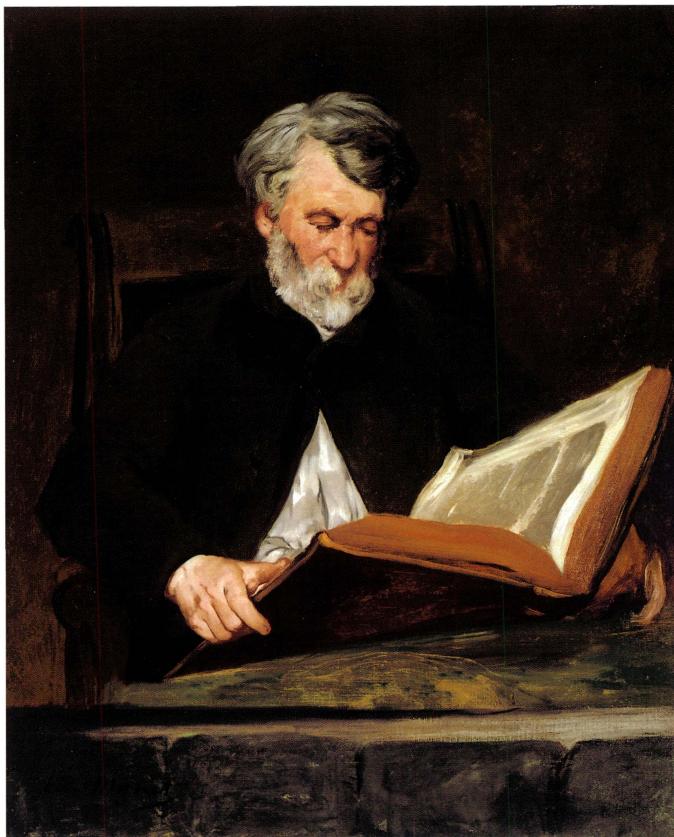
oil on canvas

38 $\frac{1}{4}$  x 51 $\frac{1}{8}$  inches (98.4 x 130.5 cm)

Museum Purchase 8:1937

Henri Fantin-Latour painted essentially three subjects: elegant floral still lifes; imaginative scenes inspired by Romantic music; and sensitive portraits of friends, family, and fellow artists. This double portrait shows the artist's two sisters: Nathalie who pauses in her embroidery and Marie who continues to read intently. This examination of feminine domestic life draws on the double portraits made by some of Fantin-Latour's contemporaries, especially the English artist Seymour Hayden and James Whistler,

an American artist living abroad. The well-appointed interior and the conservative fashion of the sitters detail the proper education of young women of the middle class, even as the artist registers one sister's distracted state of mind. The bright hues of the yarn as well as the complex intersection of the sisters' hands, the book, and the embroidery frame make this portrait also a study in still life. Perhaps it was this untraditional mixture of genres that resulted in the rejection of the painting from the Salon of 1859. E.C.C.



## Edouard Manet

French, 1832–1883

*The Reader*, 1861

oil on canvas

39 1/4 x 32 inches (99.7 x 81.3 cm)

Museum Purchase 254:1915

Edouard Manet developed a bold style of modern painting in the 1860s that drew on both the great traditions of old master painting and the ordinary subjects of contemporary life. In this early work, he turns to a banal subject, yet imbues it with a dignity and sobriety worthy of Rembrandt's figure studies. Manet enlivens his dark palette with creamy whites, varied flesh tones, and subtle green touches woven into the table. This bold painterliness draws on the examples of such seventeenth-century painters as

Frans Hals and Diego Velazquez, both of whom Manet admired. His model was Joseph Gall, a painter who lived near Manet's studio in Paris. Yet the painting is less a portrait of a particular individual than it is a study of a man engaged in the timeless activity of study. The enormous size of the book suggests its importance, but, typical of Manet, its precise identification remains ambiguous. E.C.C.



## Edouard-Denis Baldus

French (born Prussia), 1813–1889

*Approach to the Mountain Pass at Donzère*, c.1859  
albumen print

image: 12 $\frac{1}{16}$  x 17 $\frac{1}{16}$  inches (32.3 x 43.7 cm)

Museum Purchase 195:1977

The spread of the railways across Europe and America was one of the enduring preoccupations of nineteenth-century photography. By mid-century, trains enabled the easy passage of people and commerce between many major cities. Edouard-Denis Baldus produced this striking photograph of a line near the Rhone River for an album documenting a new service from Lyon to the Mediterranean Sea sometime

around 1859. Made up of finely detailed contact prints, it has been described as the most beautiful photographic album of the nineteenth century, and this image, which shows the recently constructed tracks and an accompanying telegraph line, is one of the finest prints from the album.

As with most early photographs, the chemistry used to make *Approach to the Mountain Pass at Donzère* was overly sensitive to ultraviolet light. This caused the sky to appear white and featureless in the picture. Baldus knew how to use this limitation to his advantage. The sky becomes a strong graphic element in the picture: a powerful, abstract form echoing the shape of the land. *PP*

## Henry Peach Robinson

French, 1830–1901

*Little Red Riding Hood Arrives at the Door of Her Grandmother's House*, 1858

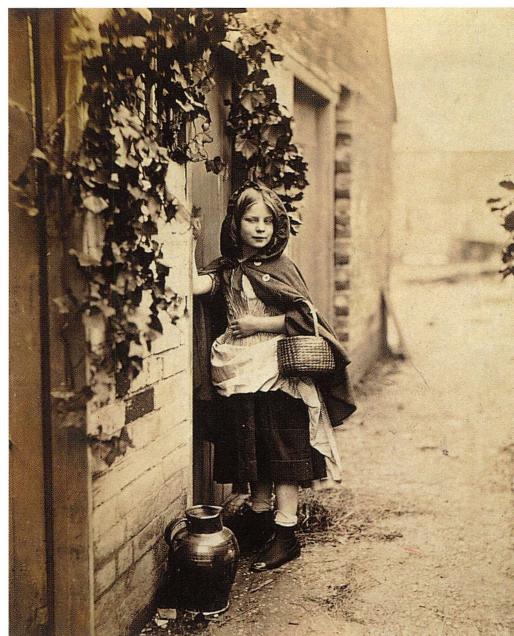
albumen print

image: 9 1/16 x 7 1/8 inches (23.3 x 18.7 cm)

*Martin Schweig Memorial Fund for Photography* 263:1979

One of the most influential photographers of the nineteenth century, Henry Peach Robinson argued for a photographic art based on conscious composition; that is, one in which the photographer carefully planned and arranged the subject, often with the aid of preliminary sketches, before making a picture. Using this approach, Robinson believed that photographers could make images with narrative content equal to drawing and painting. The story of Little Red Riding Hood, so beloved in Victorian England, provided an ideal subject to demonstrate his views.

The Museum's print of Robinson's *Little Red Riding Hood* is the second in an extremely rare series of four pictures illustrating the famous children's tale. The photograph displays a technical virtuosity unrivaled in the 1850s. Working at



a time when photographic chemistry required long exposures, Robinson nevertheless managed to give Red Riding Hood a spontaneous, candid facial expression that looks natural in spite of the photograph's early date. *PP*

## Olympe Aguado

French, 1827–1894

*Hunting Dogs*, c.1853

salt print

image: 5 5/16 x 6 1/4 inches (13.5 x 17.1 cm)

*Funds given by Jack Ansehl and Edward Potter* 429:2002

A network of diagonal lines grounds the four dogs in Count Olympe Aguado's *Hunting Dogs*: a tether of ropes holding the dogs from below, a line of bricks rising from left to right, and a dim horizontal shadow grazing the backs of the dogs and the stone basin behind them. The animals appear like performers on a stage, facing the viewer with genial expressions.

The artistic control Aguado displayed in this picture was all but unheard of at the time *Hunting Dogs* was made. Early photographic materials were slow and awkward to use, often requiring exposure times of many seconds. With



such long exposures small movements could make the subject look blurry. Animals were among the most challenging subjects, because they rarely stood still long enough to get a sharp picture. Aguado surmounted these obstacles to make a picture that is not just technically superb but also rich and evocative. *PP*

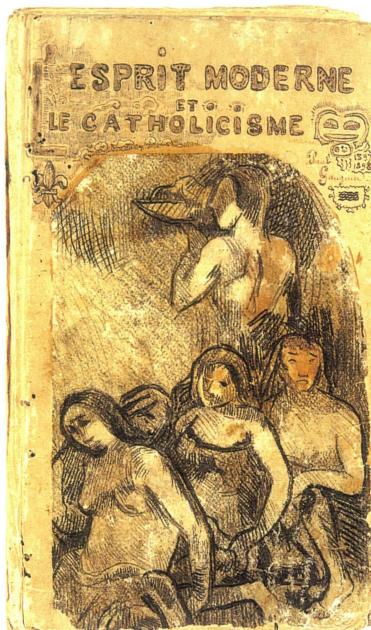
## Paul Gauguin

French, 1848–1903

*Catholicism and the Modern Mind*, written 1897–98, transcribed in this form 1902 bound manuscript of two woodcuts and transfer drawings

12 $\frac{5}{8}$  × 7 $\frac{1}{8}$  × 1 $\frac{1}{16}$  INCHES (32.1 × 17.9 × 2.1 CM)

Gift of Vincent L. Price Jr., in memory of his parents, Marguerite and Vincent L. Price 287:1948



Paul Gauguin's profound critique of Western culture was carried out in the way he led his life, made his art, and composed his writings, including this bound manuscript, *Catholicism and the Modern Mind*. The manuscript is a rambling diatribe against the Catholic Church that relies on the writings of the spiritualist Gerald Massey. Gauguin first wrote it in Tahiti in 1897–98 and later transcribed it into this form in the Marquesas Islands in 1902. He embellished the manuscript with two woodcuts on the inside: *Be in Love, You Will Be Happy* and *Women, Animals, and Foliage*. On the exterior, he pasted the two transfer drawings that are shown here. The front

cover represents the brothel of Mary Magdalen, and the back cover shows Mary presenting the Christ child in a cave with the Magdalen, an angel, and attendants, one of which is the artist himself. Gauguin created transfer drawings by completely inking a sheet, placing another sheet over it, and drawing with pencil and crayon on the top of the sheet, much like carbon paper is used. The drawing was thus transferred to the back of the drawn sheet through contact with the inked paper below. The transferred image on the back was the work of art, intended to look like a rubbing or a mysterious work from the past. *EH-C*.



## Vincent van Gogh

Dutch, 1853–1890

*Fishing Boats at Saintes-Maries-de-la-Mer*, 1888

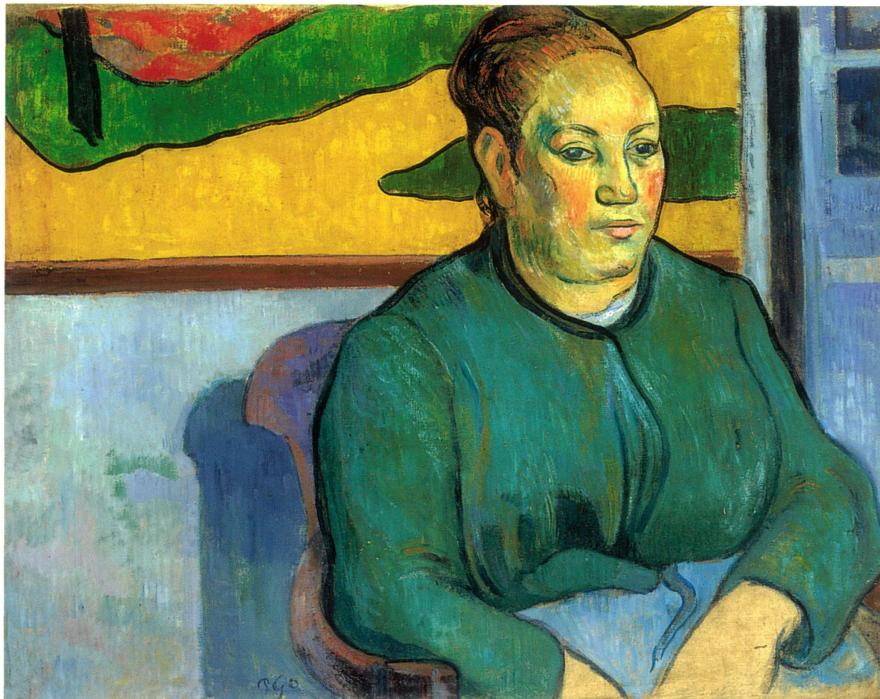
pen and ink and pencil

9 5/8 × 12 5/8 inches (24.4 × 31.9 cm)

Gift of Mr. and Mrs. Joseph Pulitzer Jr. 137:1984

In June 1888 Vincent van Gogh spent a peaceful week painting at a seaside village near Arles. Over a month later, he made this lively drawing based on one of his paintings of fishing boats, *Seascape at Saintes-Maries-de-la-Mer* (Van Gogh Museum, Amsterdam). He drew it for his friend John Peter Russell, an Australian painter, in hopes of gaining the means to financially back Paul Gauguin's visit to Arles. Van Gogh wrote on July 31: "I thought that I should make [Russell] a series of drawings based on my painted studies; I am convinced that he will look upon them favorably and that this . . . will make him so much the more inclined to do business [with us]."

The drawing is not a mimetic copy but rather a quickly drawn, energetic image of the painting. Van Gogh's choice in drawing style, the use of a reed pen, and his placement of tiered-patterned strokes emulate Japanese drawings. The strokes of the pen seem to reflect the original painting's colors: vertical strokes recall the whitecaps in the foreground; horizontal strokes in the middle ground invoke the darker, less agitated sea beyond; and a pointillist sky offsets the bank of white clouds. *F.H.-C.*



## Paul Gauguin

French, 1848–1903

*Madame Roulin*, 1888

oil on canvas

19 1/8 x 25 inches (50.5 x 63.5 cm)

Funds given by Mrs. Mark C. Steinberg 5:1959

During the fall of 1888 Paul Gauguin was working with Vincent van Gogh in Arles, a small town in the South of France. Intensely competitive, both artists painted a portrait of Madame Roulin, the wife of the local postman, but they created very different interpretations of their model. Van Gogh, who was a close friend of the Roulins, brought to his painting associations of

consolation and motherhood that he hoped would portray "a modern day Madonna." Gauguin, on the other hand, had little interest in such displays of emotion and used his portrait to present his own artistic position. He outlined the well-rounded figure of Madame Roulin, but allowed for little pictorial space around her. He emphasized the flatness of the composition with a thin application of paint and introduced another flat image, his own painting *Blue Trees*, as a backdrop. *Madame Roulin* tells us very little about the sitter but much about the artist, his manner of painting, and his intellectual approach to art. C.H.



## Vincent van Gogh

Dutch, 1853–1890

*Stairway at Auvers*, 1890

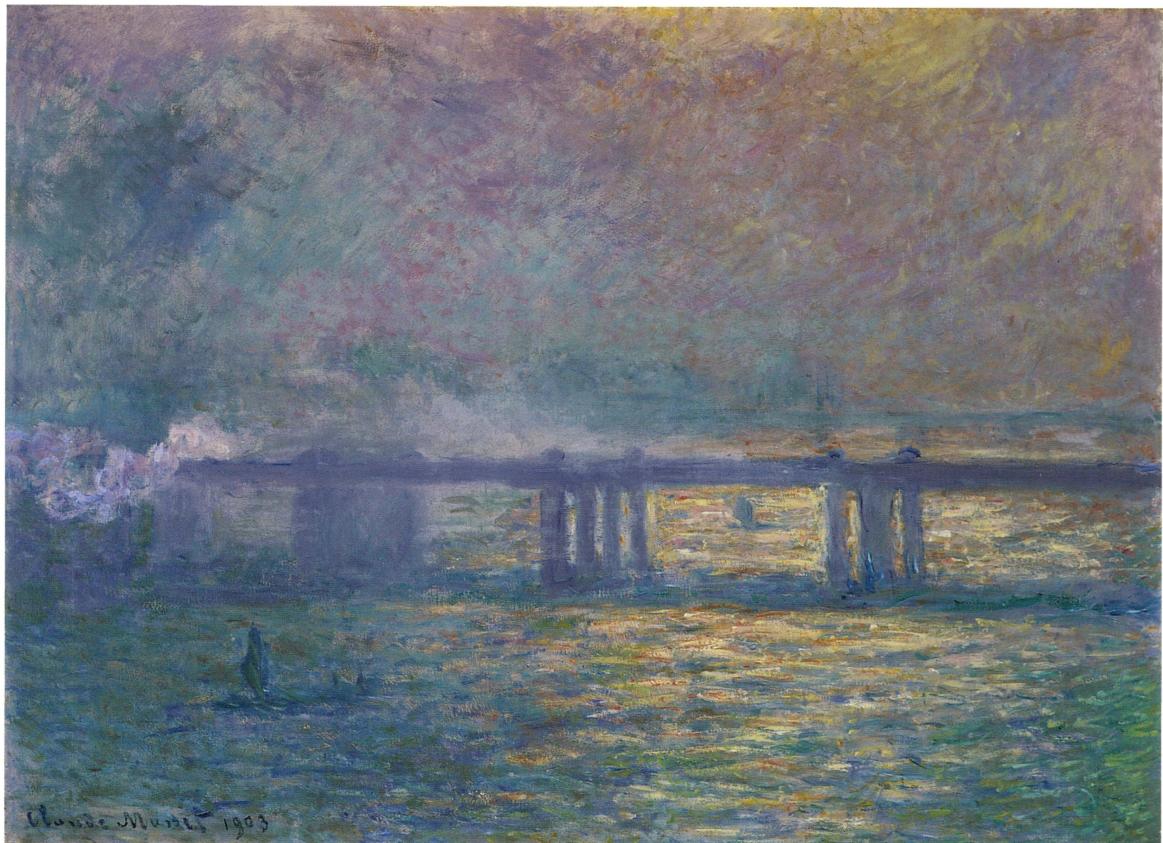
oil on canvas

19 $\frac{1}{16}$  × 27 $\frac{1}{8}$  INCHES (50 × 70.5 CM)

Museum Purchase 1:1935

After living more than two years in Provence, Vincent van Gogh moved in May 1890 to Auvers-sur-Oise, twenty miles north of Paris. He was drawn to the town as a site that had inspired such artists as Charles-François Daubigny, Paul Cézanne, and Camille Pissarro. In the extremely productive final two months of his life, van Gogh painted the town's rustic cottages, twisting streets, old church, and surrounding

fields of wheat. In a letter to his brother Theo, van Gogh described Auvers-sur-Oise as "profoundly beautiful, it is the real country, characteristic and picturesque." In this canvas, painted not long after his arrival, the swirling brushwork, the emphatic broken strokes, and the brilliant colors of late spring blossoms and verdant growth animate the ordinary subject. The motion of the young girls and women walking up the road leads our attention to the congested heart of the composition, where road, stairway, hill, and wall intersect in an explosive display of expressive line. The picture radiates with the barely contained energy and sheer passion for seeing the world afresh that characterize van Gogh's late career. E.C.C.



## Claude Monet

French, 1840–1926

*Charing Cross Bridge*, 1903

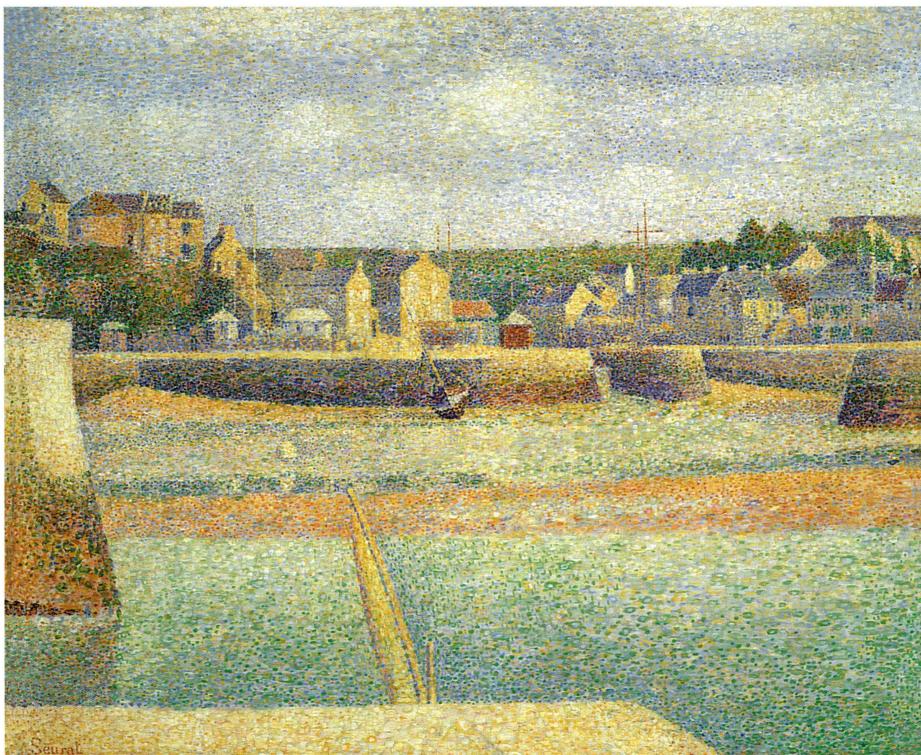
oil on canvas

28 1/2 x 41 inches (73 x 104.1 cm)

Museum Purchase 22:1915

Claude Monet first traveled to London in 1870–71 and then returned late in his career, encouraged by his son Michel's presence there and also by his love of painting the effects of light on water. He made three visits between 1899 and 1901, staying in the Hotel Savoy, from which he could overlook the Thames and the

Houses of Parliament. He was particularly attracted to the fog of winter, observing that London's architecture becomes "grandiose in that mysterious mantle." This picture depicts the early morning hours, capturing the golden light of the rising sun as it illuminates the river's surface. The bold horizontal expanse of the bridge, offset by small sailboats on either side, reiterates compositions of the Japanese prints Monet so admired. Monet's London paintings appear to be rapidly executed studies of the transient effects of light and color, but in fact these works required the deliberate reworking of his initial perceptions to achieve this desired effect of spontaneity. E.C.C.



## Georges Pierre Seurat

French, 1859–1891

*Port-en-Bessin: The Outer Harbor (Low Tide)*, 1888  
oil on canvas

21 1/2 x 26 1/2 inches (54.3 x 66.7 cm)

Museum Purchase 4:1934

Georges Seurat was largely responsible for the development of Neo-Impressionism, a style that promoted a systematic rendering of the sensations of light and color. The hallmark of this style is the tight application of tiny dots of unmixed paint in white, in primary colors, and in combinations of complementary hues. The result is a luminous, shimmering approximation of our perception of light in nature. After 1886 Seurat increasingly divided his time between painting along the coast of Normandy in summer and working in his Paris studio during the winter, where he methodically refined his studies. In

this view of a fishing village, the artist eliminated all human activity to permit a greater focus on the geometric harmonies of the jetty, the sea, the pier's edge, and the mast of an unfurled sail, cropped at the center foreground. Seurat's balance of cool and warm tones in this painting follows ideas he discovered in contemporary theories of optics. E.C.C.



## Edgar Degas

French, 1834–1917

*Ballet Dancers in the Wings*, 1900

pastel

28 × 26 INCHES (71.1 × 66 CM)

Museum Purchase 24:1935

The four women portrayed in Degas's *Ballet Dancers in the Wings* were not the sought-after prima ballerinas of Parisian high society, but rather unglamorous junior members of the Opera ballet corps. These dancers worked for meager wages, filled minor roles in performances, and often suffered painful injuries from the unnatural strains of the ballet on their young bodies. In this drawing, they are shown out of the limelight, most slumped from exhaustion, awaiting their next cue. As a season

ticket holder to the ballet, Degas was one of the few audience members allowed access to backstage scenes like this.

Working in luminous pastels, Degas charged the picture with color. Rosy pinks, lemon yellows, and shimmering aquatic blues and greens energize the composition. These are not realistic colors, but vivid emanations drawn from the artist's imagination. The composition, too, is unusual, as the women are organized laterally in two distinct halves, creating a cascading diagonal of figures from upper left to lower right. Degas, who experimented with photography himself, may have been influenced by the sequential photographs of Eadweard Muybridge, whose work he owned and admired. *PP*

## Paul Cézanne

French, 1839–1906

*Bathers*, 1890–92

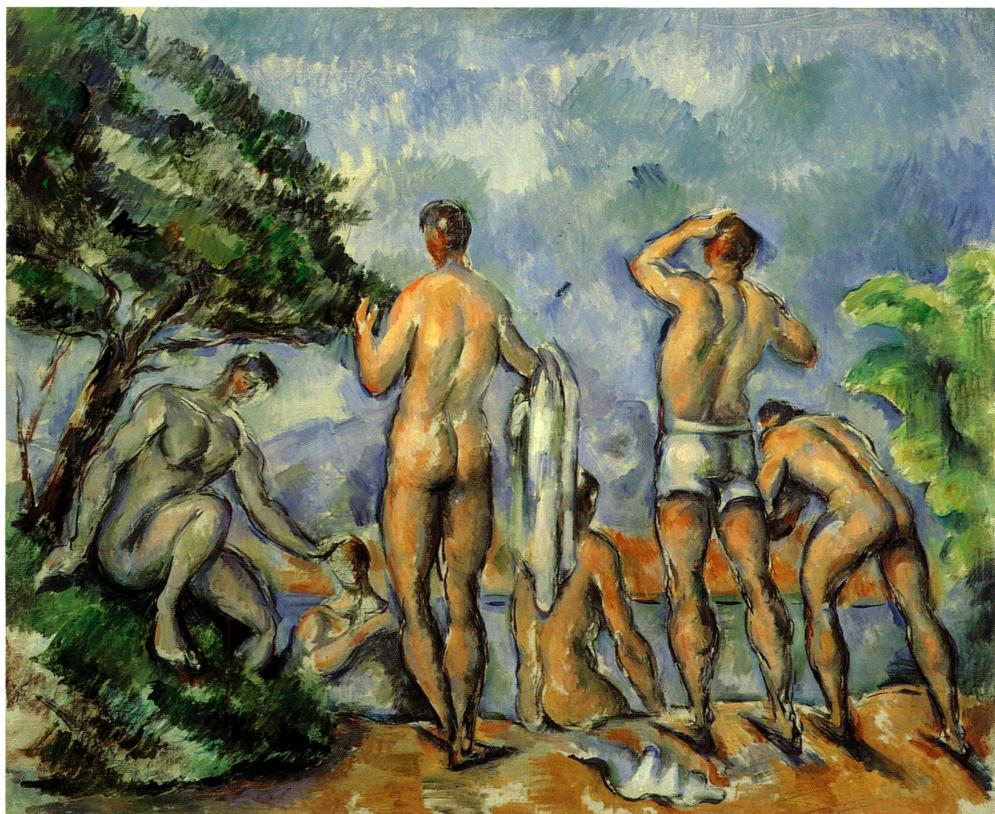
oil on canvas

21½ × 26 INCHES (54.3 × 66 CM)

Funds given by Mrs. Mark C. Steinberg 2:1956

Although Paul Cézanne began to paint scenes of bathers in the 1870s, the subject only emerged as a dominant theme in his art after 1886, when he retreated from Paris to settle in his native Provence. Cézanne not only strove to modernize the tradition of the nude, which he had studied in old master paintings, he also struggled with the legacy of Impressionism,

seeking to impose structural and tonal harmonies on scenes drawn not from life, but from imagination and memory. His recollections of bathing as a youth in the Arc River in the valley below Mont Sainte-Victoire inspired compositions such as this, in which he endows his male bathers with both dignity and vitality. Yet by constructing a frieze of human backs in the foreground, Cézanne excludes the viewer, denying us a more complete psychological engagement with his figures. This device of ambiguity, together with the generalization of the forms, lifts the scene from the world of the everyday into a timeless, utopian realm. E.C.C.



## Henri Matisse

French, 1869–1954

*Decorative Figure*, 1908, cast 1954

bronze

28½ × 20 × 12 INCHES

(72.4 × 50.8 × 30.5 cm)

Gift of Mr. and Mrs. Richard K. Weil

173:1959

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When Henri Matisse said “I made sculpture as a painter. I did not make sculpture like a sculptor,” he was emphasizing that he modeled the human form to the benefit of his figural compositions on canvas. His painterly approach to sculpture can be seen in the heavily worked surface of *Decorative Figure*, which slows down the viewer’s looking and encourages close assessment of the form. Although the female nude is a traditional subject in sculpture, Matisse’s treatment of the theme is anything but tradition-bound. The figure’s informal pose, as if she had climbed down from the pedestal to perch precariously on its edge, is amplified by the combination of modesty and sexual suggestion in the location of her left hand. The twisting figure suggests an arabesque, the serpentine line derived from Islamic decorative arts, which Matisse used to organize his painted compositions and which he believed was best expressed in the contours of the female body. *J.K.*





## Henri Matisse

French, 1869–1954

*Bathers with a Turtle*, 1908

oil on canvas

71½ × 87 INCHES (181.6 × 221 CM)

*Gift of Mr. and Mrs. Joseph Pulitzer Jr.*

24:1964

In the fall of 1907, Henri Matisse was shocked by Pablo Picasso's large new painting, *Les Demoiselles d'Avignon*. Since the previous year, both artists had experimented with non-European, especially African, conventions for representing the human face and figure. But Matisse was disturbed by Picasso's extreme assimilation of Africanness, as well as the painting's lack of stylistic unity. His response to Picasso's sharp-angled, aggressive nude women in a brothel setting was to reassert the European tradition of the female nude, but in a way that is less an answer than a puzzle.

On a featureless strand of green, near a body

of water, three naked women focus on a turtle in their midst. One appears to feed the animal from a crouched position. The standing woman in the center raises her hands to her mouth in an anxious-looking gesture, and the third woman, seated, calmly looks on. The complete abstractness of the setting—the landscape consists of nothing but three strips of color—and the strange activity of the women, as well as the crude way in which Matisse has painted them, utterly subvert any expectation the viewer may have of a coherent, let alone familiar, story. Matisse has created an enigmatic, monumental arrangement of figures and colors that he thought of as a “decoration,” a work of art that he intended to be less a picture of something than an inducement to contemplation or even reverie. In 1908, with the brilliant hues and arbitrary distortions of Fauvism behind him, Matisse sought to make calmer, less expressive paintings. In this he succeeded, but to no less unsettling effect. *J.K.*



Edgar Degas

French, 1834–1917

*Little Dancer of Fourteen Years*, c.1880, cast c.1920

bronze, gauze, and satin

38 $\frac{1}{2}$  x 16 $\frac{1}{4}$  x 13 $\frac{1}{4}$  INCHES (97.8 x 41.3 x 34.9 CM)

Funds given by Mrs. Mark C. Steinberg 135:1956

Edgar Degas was a *flaneur*, a kind of dandy and esthete who had an eye for the subjects of contemporary Paris. He was attracted to the ballet as a spectacle that, like art itself, required discipline and the perfection of skill. This study of a young ballerina standing in a relaxed fourth position was the only sculpture Degas exhibited in his lifetime. Degas challenged the prevailing conventions of sculpture by dressing his original wax statue in a fabric tutu, a doll's wig, and by adding a silk ribbon to her hair. The sculpture shocked the critics, who remarked on her "instinctive ugliness" and on "the vicious muzzle of this little flower of the gutter." These strong responses suggest Degas's desire not only to capture the awkwardness of the student dancer, but also to convey something of her probable future, as ballerinas were often extremely poor, and many led dissolute lives. In this sculpture he thus combines the beauty of the dance with the harsh realities of modern life. E.C.C.



## Claude Monet

French, 1840–1926

*Water Lilies*, c. 1916–26

oil on canvas

78½ × 167¼ INCHES (200 × 426 CM)

The Steinberg Charitable Fund 134:1956

In 1893 Claude Monet expanded the garden of his home at Giverny. There he cultivated exotic water lilies in an exquisite garden pond rimmed with Asian plants. Over the next twenty-five years, he used the water lily motif as the basis of large compositions that would mark his transition from easel painting to ambitious mural-scaled decorations. In front of

this panel painting, we imagine ourselves suspended over a seemingly infinite and somewhat mysterious field of subtle hues, as we are freed from the limitations of weight, of space as defined by traditional perspective, and of narrative. The result is a peaceful field of compelling beauty that invites contemplation and reverie. Originally conceived as the centerpiece of a three-panel installation that would envelop the viewer, this panel and its pendants (now in Kansas City and Cleveland) were intended by Monet to comprise a monumental Water Lilies decoration, like the one now permanently installed at the Orangerie des Tuilleries in Paris. E.C.C.



## Gebrüder Thonet

Austrian

*Rocking Chaise*, c.1880

beech and cane

$31\frac{1}{8} \times 26\frac{1}{8} \times 66\frac{1}{8}$  INCHES

(81 x 66.2 x 168.1 cm)

*Richard Brumbaugh Trust in  
memory of Richard Irving Brumbaugh  
and in honor of Grace Lischer*

Brumbaugh 249:1992

During the 1850s Michael Thonet perfected his process of bending lengths of steamed beech rods around iron molds. This technological achievement, which eliminated laborious hand-carving and simplified production, led to the first mass-produced, inexpensive, standardized furniture. Bentwood furniture, which ranged from simple cafe chairs to this flamboyant rocking chaise, could be made entirely from prefabricated components. The only ornament consisted of decorative spirals accenting the ends of the rods. The firm of Gebrüder Thonet produced bentwood furniture in great quantities that were sold around the world through mail-order catalogues. Some of the original designs are still in production today. C.M.



## Arthur Heygate Mackmurdo

English, 1851–1942

*Secretary*, c.1884

made by the Century Guild

of Artists, England

mahogany, satinwood, and leather

60 $\frac{1}{2}$  x 25 $\frac{1}{2}$  x 20 $\frac{1}{2}$  INCHES

(153.2 x 64.8 x 52.2 CM)

*Richard Brumbaugh Trust in memory*

*of Richard Irving Brumbaugh and in*

*honor of Grace Lischer Brumbaugh 87:1990*

A. H. Mackmurdo designed furniture that is distinguished by simplicity of form and by spare patterns of ornamentation. He endeavored to elevate the quality of handcrafted and manufactured goods to the status of fine arts. Trained as an architect, he co-founded the Century Guild of Artists, one of the earliest cooperatives of artists, designers, and craftspeople of the English Arts and Crafts Movement. Its aim was to “render all branches of art the sphere no longer of the tradesman but of the artist.” The elegance of this secretary, which resembles a pillar capped by a projecting cornice, characterizes Mackmurdo’s designs; he often combined architectural forms and delicate natural motifs in beautifully proportioned and im-

maculately executed ways. The severity of the piece’s outlines is offset by decorative inlaid panels whose flaring tulips and floral forms were designed either by Mackmurdo himself or by his fellow Guild associate Herbert P. Horne. *PS.*



## Louis Majorelle

French, 1859–1926

Ewer, c. 1900

modeled by Ernest Bussière, French, 1863–1913  
made by Keller & Guérin, Lunéville, France  
glazed earthenware

11 7/8 × 7 7/8 × 7 7/8 INCHES (29 × 18.5 × 20 CM)

Funds given by Emily Rauh Pulitzer 2:2001

The Art Nouveau movement in France, which lasted from about 1880 until 1910, found the inspiration for its principal forms in nature, particularly in plants. Louis Majorelle, the son of a cabinetmaker and ceramist, became a leading proponent of Art Nouveau furniture. This gourd-shaped ewer is one of the few ceramic pieces that he designed. Most likely, Majorelle collaborated with his friend, the sculptor Ernest Bussière, who translated his drawing into a three-dimensional model, which Keller & Guérin then fabricated. Asymmetrical in form, the gourd is wrapped in its own leaf, secured with twisting vines that encircle the piece from top to bottom. Its lush surface is decorated with a thick, putty-colored glaze that enhances its organic form. Majorelle even discretely formed his initials at the end of one of the twisting corkscrew vines. Only a small number of such ewers were made, each with a different glaze. C.M.

## Hector Guimard

French, 1867–1942

*Tea Table*, 1907

made at Ateliers d'Art et de

Fabrication, Paris, France

pearwood, gilded bronze, and glass

33 × 35 × 26 1/2 INCHES (83.8 × 88.9 × 66.7 CM)

*Director's Discretionary Fund, Museum Purchase by exchange, and funds given by Susan and David Mesker and Zoe and Max Lippman 173:2003a,b*

This tea table is from the dining room of Hôtel Guimard, the residence that the French architect Hector Guimard designed for himself and his wife in Paris. Its elegant, lyrical quality combines the essential elements for which Guimard's work is famous: cast bronze fittings, pearwood, graphic, linear forms, and exquisitely carved details. Similar to the giant, stalklike entrance gates that Guimard designed for the Paris Metro stations, this table's tendril legs appear to bow and droop under the weight of the detachable glass serving tray. Like other French artists at the time, Guimard was inspired by nature, but unlike his contemporaries who employed forms and decoration that were often literal illustrations of nature, he abstracted from nature. C.M.



## Antoni Gaudí

Spanish, 1852–1926

*Wall Clock*, c.1909

gilded wood and plaster, brass, and metal

51 × 18 × 7 INCHES (129.5 × 45.7 × 17.8 CM)

*Funds given by the Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and in honor of Grace Lischer Brumbaugh, the Pulitzer Publishing Foundation, Mr. and Mrs. William R. Orthwein, the Decorative Arts Society, Mrs. Charles W. Lorenz, Susan and David Mesker, Roxanne H. Frank, Mr. and Mrs. Kenneth S. Kranzberg, Mrs. Eleanor J. Moore, Jane and Warren Shapleigh, donors to the 1996 Annual Appeal, and Museum Purchase, by exchange 2:1997*

Of all the great architects of modern times, Antoni Gaudí's work in the decorative arts is the least documented or preserved, enhancing the mysterious quality of his intensely personal designs. For his Casa Milà apartment building in Barcelona, Gaudí designed furnishings, ceramic floor tiles, and wrought-iron window grilles that complemented his sculptural treatment of the building. Many of these forms were inspired by aquatic themes; unlike some of his contemporaries, Gaudí did not copy nature but sought its essences. This clock is one of several similar versions made for the Casa Milà. Like the building's undulating façade, the clock appears as a malleable mass, stretched downward by the pull of gravity. Its asymmetrical distortions create an illusion of movement: the clock could, in fact, be a commentary on time, and even on life itself.

C.M.





## Bruno Paul

German, 1874–1968

*Candelabra*, 1901

made by K. M. Seifert & Co., Dresden-Löbtau, Germany, for Vereinigte Werkstätten für Kunst im Handwerk, Munich, Germany  
brass

17½ × 27½ × 9 INCHES

(43.5 × 68.9 × 22.9 CM)

Museum Shop Fund 169:1995

What distinguished modern German design in the early 1900s was its embrace of industrialization. Bruno Paul, a proponent of industrialization, co-founded the Vereinigte Werkstätten für Kunst im Handwerk in Munich in 1897, an organization where designers devel-

oped furniture and other objects suitable for hand and machine production. This brass candelabra symbolizes progressive German design at the beginning of the twentieth century.

Skeletal in appearance, its structural clarity and ribbed banding create an object whose lines themselves become the decoration, and where technical precision and sparse aesthetics exude characteristics commonly associated with industrial production. Its ceremonial stature is achieved by its imposing size and by the hierarchical display of symmetrical elements. The arms pivot around a central shaft: when splayed like a fan, their ritual quality is emphasized; when the arms are at opposing right angles, the candelabra becomes a sculpture in the round. C.M.

## Koloman Moser

Austrian, 1868–1918

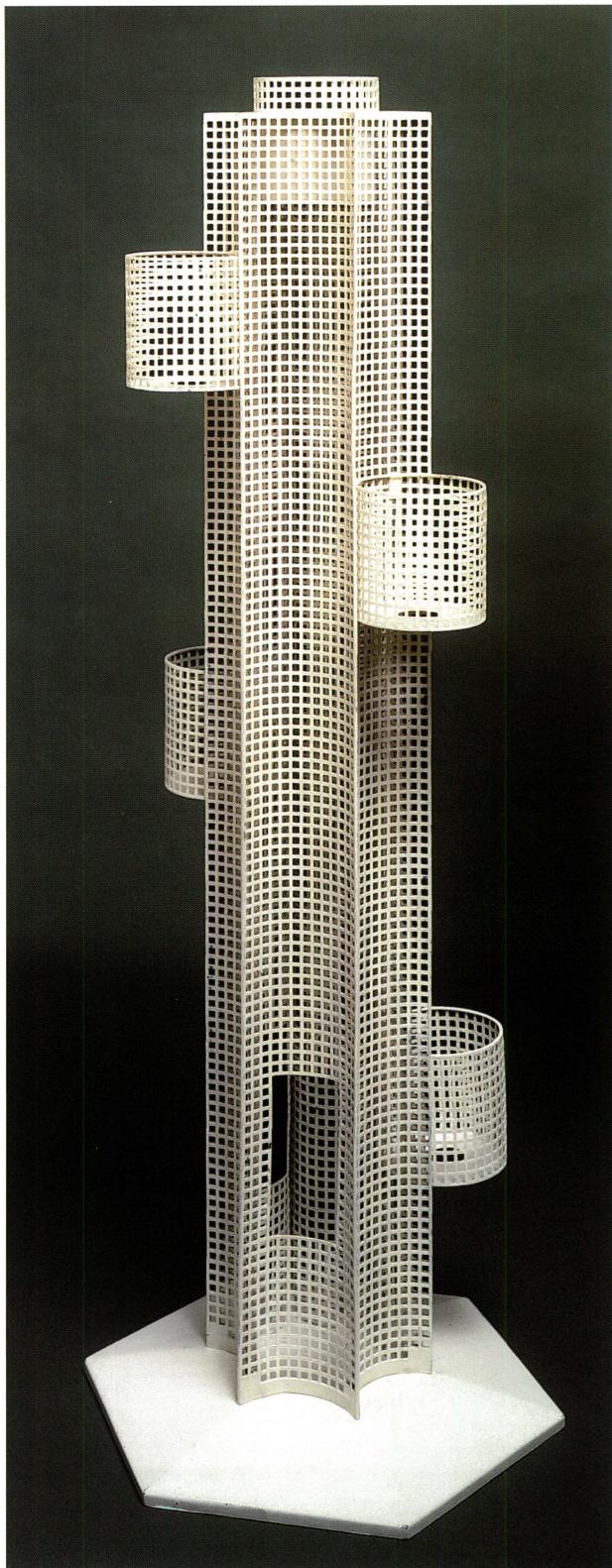
*Plant Stand*, 1904

made by the Wiener Werkstätte, Vienna, Austria  
perforated and painted zinc-plated sheet iron

61 $\frac{1}{2}$  x 22 $\frac{1}{2}$  INCHES (156.1 x 57.5 CM)

*Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and in honor of Grace Lischer Brumbaugh*  
90:1993a-f

The structural clarity and simplicity of this plant stand epitomize the modern aesthetic espoused by Koloman Moser, who in 1903 co-founded the progressive Wiener Werkstätte (Viennese Workshop). In his effort to define a new Viennese style, Moser took an extreme approach, reducing designs for architecture, interiors, and furnishings to their ultimate purity. Metal baskets, containers, and desk accessories made of geometric forms with various surface treatments figured prominently among his designs. Lattice-work, called *Gitterwerk*, enlivened many of his earliest pieces, including this plant stand. Made from sheet metal, the stand's entire surface is perforated with a rigid "lattice" pattern of squares in an elegant fusion of form and decoration. Designs in silver were either unique or made in limited editions, but the more utilitarian lacquered iron pieces were produced for broader distribution. Fifty-six of these plant stands were made between 1904 and 1911. C.M.





## Wassily Kandinsky

Russian, 1866–1944

*Winter Landscape*, 1911

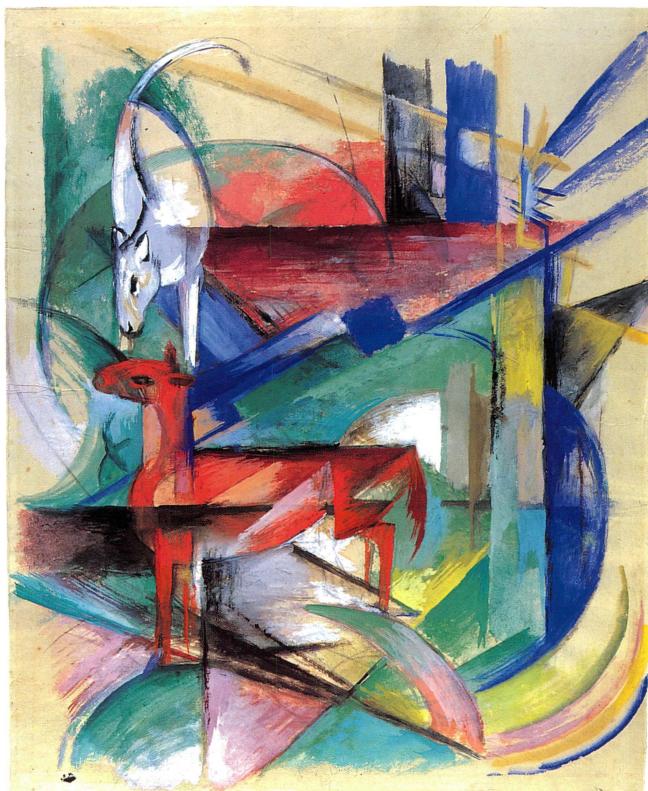
oil on canvas

37½ × 41½ inches (95.9 × 104.5 cm)

Bequest of Morton D. May, by exchange 142:1986

Early in his career, Wassily Kandinsky painted colorful landscapes populated with fantastic characters that were inspired by the folk art and fairy tales of his native Russia. Some of this influence is still apparent in *Winter Landscape*, in which a small locomotive chugs across a frozen valley. The motif derives from the landscape of Murnau, a village situated in the Bavarian Alps,

where the artist lived and worked between 1909 and 1911. It was in Murnau that Kandinsky gave up the direct depiction of nature in favor of a more abstract approach and came to believe in the suggestive power of color. He focused on a few key elements—a snow-covered tree, child-like tracks, and a pyramidal mountain range—and restricted his palette to whites, browns, pinks, and blues. Using limited means, Kandinsky evokes the appearance of a cold winter day with the crystal whiteness of snow and the sparkle of frost and ice. His preference for evocation over depiction would only intensify in future paintings, leading him to a pictorial language of pure abstraction by 1913. *A.K.*



## Franz Marc

German, 1880–1916

*Landscape with Animals*, 1913

gouache and watercolor

17½ × 14½ INCHES

(45.1 × 36.8 CM)

Gift of Morton D. May 374:1955

*Landscape with Animals* captures Franz Marc's extraordinary ability to trace nature's harmonies, or "the organic rhythm . . . in everything." The colors appear unnatural and the shapes abstracted, yet the essential landscape prevails: two animals stand with ears cocked in an intimate glade. The three columns to the right of the animals represent the trunks of tall trees. Arcs of green represent the lush glade. Marc has created a synchronization, not

only between the dominant tones of blue, green, and red, but also through the merging of animal bodies with plant components and the light effects of the image. The construction of this almost otherworldly landscape illustrates Marc's mature style, when he had absorbed both the interpenetrating planes of color from French Cubism and the energetic, forceful lines of Italian Futurism. *FH-C.*



## Ernst Ludwig Kirchner

German, 1880–1938

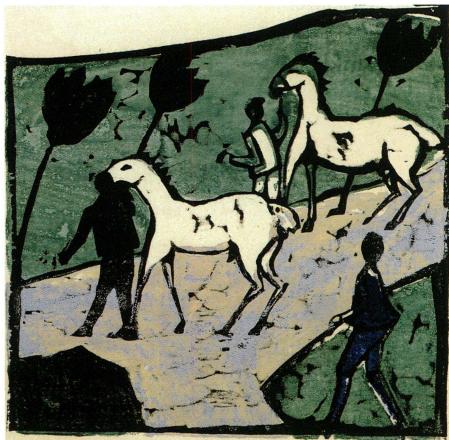
*Standing Nude*, 1913  
wood

27 1/4 x 11 x 7 1/4 inches (69.2 x 27.9 x 19.7 cm)

Gift of Mr. and Mrs. Morton D. May 402:1955

Ernst Ludwig Kirchner carved *Standing Nude* from a piece of oak, most likely driftwood that he gathered during a summer visit to the island of Fehmarn in the Baltic Sea. For Kirchner, a newly discovered piece of wood presented a welcome challenge: “There is a figure in every trunk,” he said, “one must only peel it out.” This boyish female figure with truncated but-

tocks, roughly shaped breasts, and slender silhouette has been depicted in one sweeping motion. While her lower body appears in a straightforward position, her upper torso is forcibly twisted to the side, and her left arm is pulled unnaturally behind her back. Her striking masklike features, defined by almond eyes and bobbed haircut, are forcefully assertive. During this period, Kirchner regularly visited the ethnographic museums in Dresden and Berlin, where the forms of African, Indian, and Oceanic sculpture helped him bypass the European tradition of figural representation and create a more direct expression of the female nude. *A.K.*



### Erich Heckel

German, 1883–1970

*White Horses*, 1912

color woodcut

image: 12½ × 12½ INCHES (31.3 × 31.4 CM)

Gift of Curt Valentin, Buchholz Gallery 18:1948

Erich Heckel was an influential member of Die Brücke (The Bridge), a group of German artists that was active from 1905 to 1913. Inspired by such artists as Edvard Munch and Paul Gauguin, Brücke artists chose to consider the print as a direct product of an immediate creative impulse rather than an extension of another art form. Heckel's early color woodcuts were produced in the traditional way, using a separate block per color. He later experimented with other techniques, including painting directly on the blocks themselves, a process influenced by Japanese prints. *White Horses* is often cited as the most accomplished of Heckel's color woodcuts and a beautiful demonstration of that method. In this impression, the three colors of viridian green, Prussian blue, and a light gray soften the linear starkness of the print and enhance the liveliness of the image in which trees bend with a strong wind in the opposite direction of the equestrian group. *FH-C.*

### Ernst Ludwig Kirchner

German, 1880–1938

*Sailboats at Fehmarn*, 1914

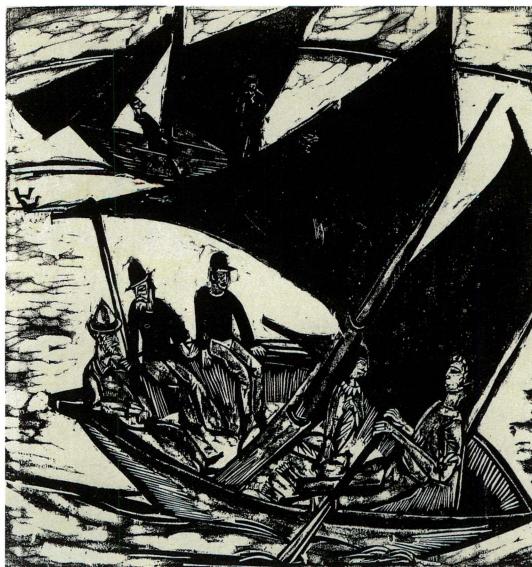
woodcut with black wash additions

block: 16½ × 15½ INCHES (41.9 × 40.4 CM)

Given anonymously 25:1949

Along with Erich Heckel and Karl Schmidt-Rottluff, Ernst Ludwig Kirchner founded Die Brücke (The Bridge), a group of artists who effected a radical departure in the history of printmaking. By cutting with gouges and knives into woodblocks, they produced woodcuts that seemed brutal and raw. The apparent crudity of their methods led to new aesthetic ground. Kirchner was by far the best printmaker of the group, and his output is astonishing: he made over 2,000 prints, nearly half of which are woodcuts.

He made this print on his final visit to the German coastal town of Fehmarn in 1914, a trip cut short by the outbreak of World War I. Two sailboats cruise along the coast, indicated by the



thin, bowed line at the top. The bold areas of black on white, the delicate white lines on black, and the transformation of gouged wood into wisps of water and sky all illustrate Kirchner's incredible mastery of the woodcut. *FH-C.*



## Ernst Ludwig Kirchner

German, 1880–1938

*Circus Rider*, 1914

oil on canvas

79 × 59½ INCHES (200.7 × 151 CM)

Bequest of Morton D. May 904:1983

The circus with its performers, acrobats, and clowns offered the kind of entertainment that was a favored subject of early twentieth-century European artists. Ernst Ludwig Kirchner was one of many painters attracted by the bohemian

atmosphere, the range of characters, and the excitement of live performances.

In *Circus Rider*, Kirchner combined many of these elements into one large, swirling composition. The performers in the ring, the lights, and the spectators all swing together in a kaleidoscopic arrangement of color and form. Kirchner juxtaposed his imagery in a powerful two-dimensional composition that expresses not so much the narrative of a particular performance as the essence of the circus experience. C.H.

## Amedeo Modigliani

Italian, 1884–1920

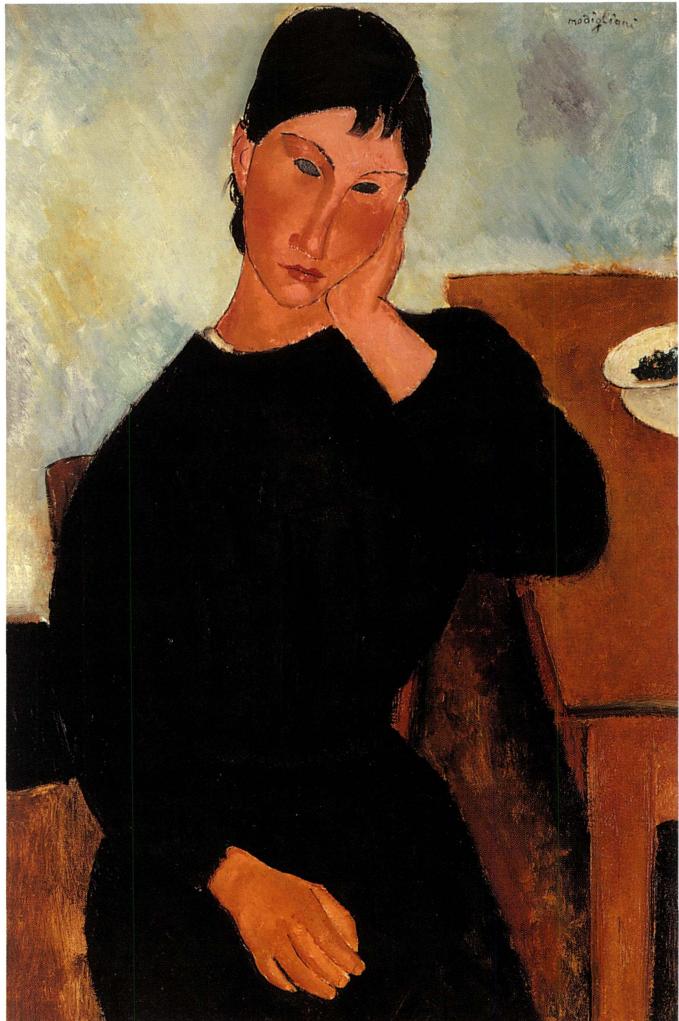
*Elvira Resting at a Table*, 1919

oil on canvas

36½ × 23½ INCHES (92.7 × 60.5 CM)

Gift of Joseph Pulitzer Jr. in memory of his wife, Louise Vauclain Pulitzer 77:1968

Amedeo Modigliani was a prominent figure in the so-called “School of Paris,” a loose group of figurative painters in France after the First World War who embraced a style that was modern but avoided the extremes of Cubism and Fauvism. Modigliani was one of many foreign artists who were drawn to the French capital, turning the neighborhood of Montparnasse into a polyglot bohemia. Though his best-known paintings may be his female nudes, Modigliani’s greater contribution to modern art lies in his portraiture, in which he could achieve impressive subtlety of expression. *Elvira Resting at a Table* depicts a lower-class young woman whose last name is not known. Set in a simple interior, the painting presents the woman leaning on a sharply sloping table against a plain but actively brushed background. Modigliani’s signature device of leaving the sitter’s eyes blank paradoxically seems to both empty her of personality and endow her with a delicate mystery. J.K.





## Marc Chagall

French (born Belarus), 1887–1985

*Temptation*, 1912

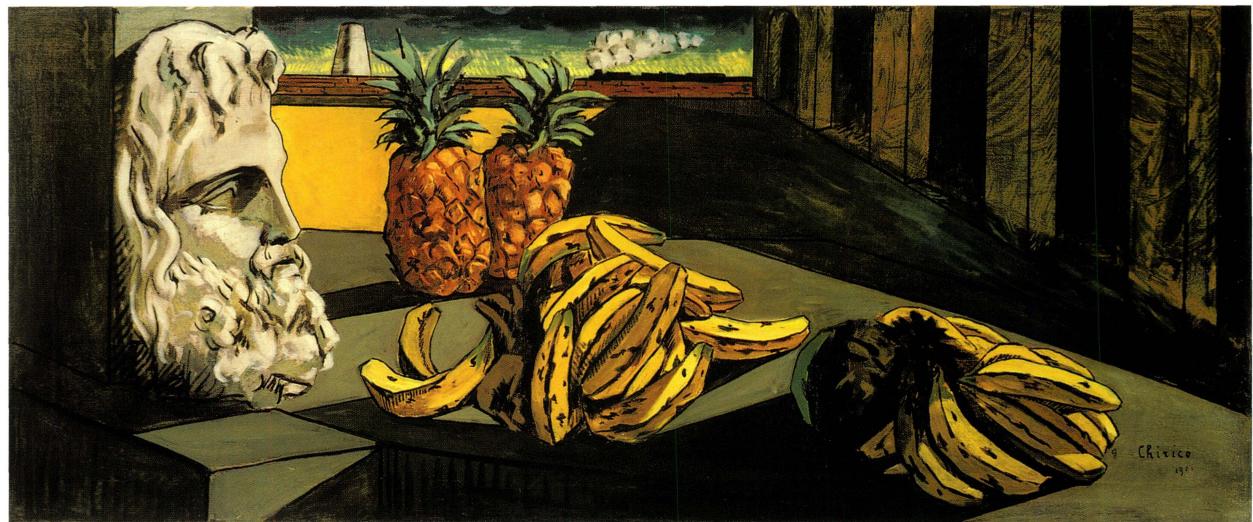
oil on canvas

65½ × 46½ INCHES (166.4 × 118.7 CM)

Gift of Morton D. May 74:1954

Marc Chagall was one of the most important painters of religious subjects in the twentieth century. Paradoxically, this Jewish artist treated only Christian themes in his earliest religious paintings, which were done in his native Russia. Not until after he arrived in Paris in 1911, far from his roots, did he turn his attention to Old

Testament subjects. In *Temptation*, Adam and Eve flank the tree of knowledge. The green figure of Eve has taken hold of the forbidden fruit she is about to offer Adam, who poses coyly, in blissful ignorance of the consequences to come. Chagall was unusual among modern artists in treating such traditional subjects in a highly up-to-date Cubist style, which he had learned from his new French acquaintances, Robert Delaunay and Fernand Léger. In this painting, the Cubist device of the split face allows Eve to look at both the apple and its destination, contributing to Chagall's lighthearted, almost comic treatment of the venerable and fateful Old Testament theme. *J.K.*



## Giorgio de Chirico

Italian (born Greece), 1888–1978

*The Transformed Dream*, 1913

oil on canvas

25 × 59½ INCHES (63.5 × 151.8 CM)

*Gift of Mr. and Mrs. Joseph Pulitzer Jr.* 313:1951

Giorgio de Chirico was one of the originators of Pittura Metafisica (metaphysical painting), a movement in Italy that explored alternate realities through myth, mystery, dreams, nostalgia, and enigma. Metaphysical paintings generally contain common objects in unexpected settings and juxtapositions. *The Transformed Dream* includes de Chirico's recurring images of a vast, deserted Italian piazza, a train billowing smoke at the horizon, and an unusual still life of bananas, pineapples, an artichoke, and the face of a classical sculpture. Much of de Chirico's imagery stems from things he remembered from dreams, or from his childhood in Greece. The frequent appearance of locomotives, for example, could be traced to memories of his father, who was a railroad engineer. The mysterious, irrational quality of paintings like *The Transformed Dream* greatly influenced the Surrealists, who sought to create art from the subconscious through the use of similar fantastic imagery. E.E.



## Alberto Giacometti

Swiss, 1901–1966

*Hands Holding the Void (Invisible*

*Object)*, 1934–35

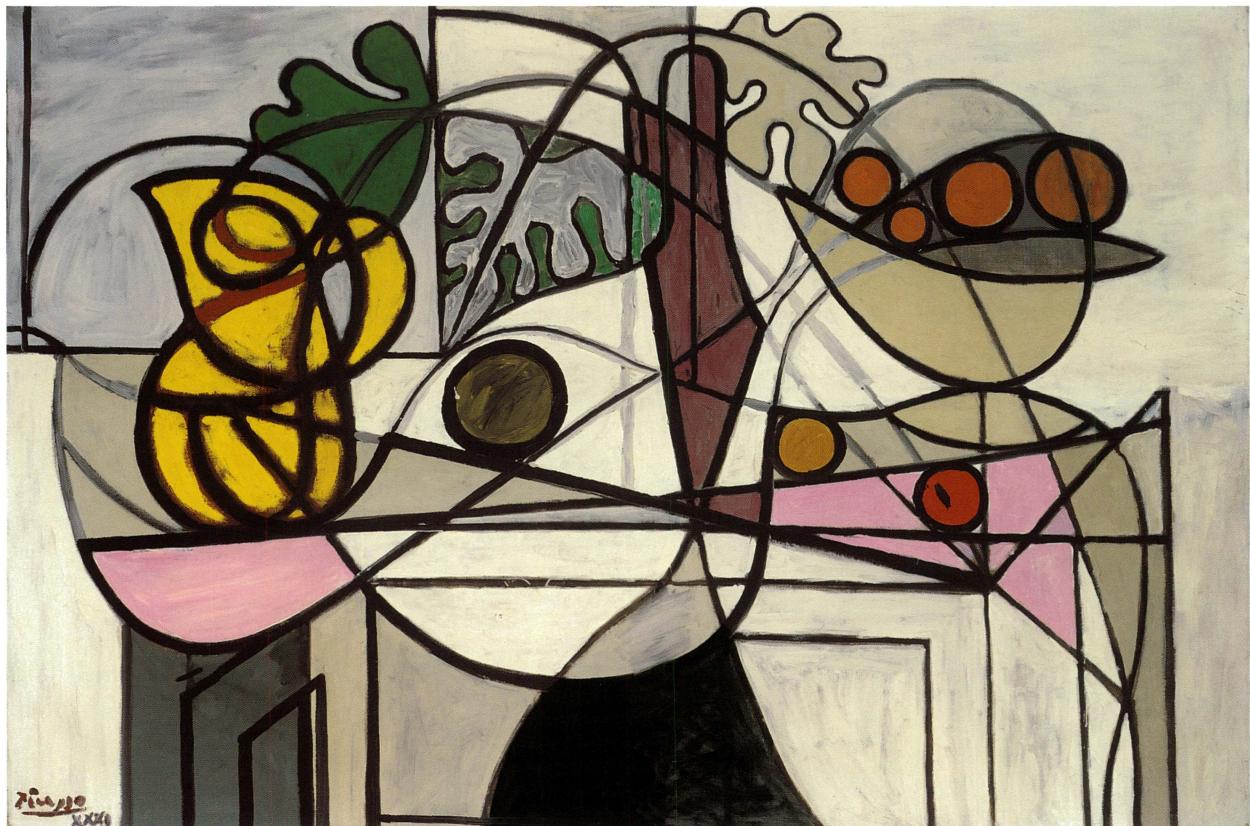
bronze

60 x 12 x 9½ INCHES

(152.4 x 30.5 x 24.1 CM)

Friends Fund 217:1966

This figure's lower body leans precipitously forward, shins pressed against a rectangular plaque, while the upper body rests against a ladder-backed armature. Long, nervous fingers cup an empty space: it is from this gesture that the sculpture's title, *Hands Holding the Void*, is taken. Alberto Giacometti made this work toward the end of his association with the Surrealists, a group of Paris-based poets and artists who were interested in dreams and relationships between unconscious and conscious perceptions. The Surrealists delighted in the simultaneous sensations of familiarity and strangeness that come with unlikely juxtapositions of objects or ideas. In this sculpture, Giacometti incongruously combined forms inspired by a statue head from the Solomon Islands in the Pacific and a type of protective mask used during World War I to create a face that seems mechanized yet vulnerable. The resulting anxiety is expressed through both the sculpture's apparent physical instability and its psychological ambiguity. *R.C.*



## Pablo Picasso

Spanish, 1881–1973

*Pitcher and Fruit Bowl*, 1931

oil on canvas

51 1/4 x 76 1/4 inches (130.2 x 194.9 cm)

Bequest of Morton D. May 932:1983

Since the 1910s, when he and Georges Braque created Cubism, Pablo Picasso had varied its basic idea of fragmenting and reorganizing the forms of objects. In *Pitcher and Fruit Bowl* and several other still lifes at this time, his emphasis on curved lines as boundaries of forms as well as expressions of forces and relationships brought a new emphasis on decorative patterning to his Cubist approach. The same type of black line that defines the pitcher at left, the deep-lobed

leaves at center, the globes of fruit, and the table or mantelpiece on which they rest, also weaves and loops across the picture surface, transcending and uniting discrete forms. Unusual color combinations—lavender with taxi yellow and persimmon, and mint green against nutmeg and aubergine—reinforce the decorative effect of stained glass or manuscript illumination. Picasso associated these colors with his young mistress, Marie-Thérèse Walter, and the sinuous line and round fruit support the intriguing possibility that these still lifes are disguised portraits of his lover. J.K.



## Pablo Picasso

Spanish, 1881–1973

*The Minotauromachy*, 1935

etching

plate: 19½ × 27½ INCHES (49.5 × 68.9 cm)

Bequest of Horace M. Swope 665:1940

Pablo Picasso temporarily stopped painting early in 1935, and for the following twenty months his creative energies found expression in the graphic arts. This complex and highly symbolic etching is Picasso's most remarkable composition from that period and possibly the most important of all his prints. At center, a female bullfighter has been gored and falls dead over a horse, while the Minotaur, the mythical creature who is half-bull and half-man, advances towards her. He holds out his hand to shield himself from the lighted candle held by a young girl. To the girl's left, a bearded man climbs a ladder to safety.

The Minotaur was a symbol of artistic vision for numerous Surrealist writers in Paris during the 1930s because he was a creature who could see perfectly in the darkness of his labyrinth, but the natural light of the world blinded him. Created at a time of extreme crisis in both Picasso's personal life and in his native country (the Spanish Civil War broke out the following year), the etching illustrates some sort of ethical battle or private allegory that the artist himself never explained. This print ultimately prefigures his mural masterpiece of moral struggle, *Guernica*, painted in 1937. EH.-C.



## Georges Braque

French, 1882–1963

*The Blue Mandolin*, 1930

oil with sand on canvas

46 × 35 INCHES (116.8 × 88.9 CM)

Museum Purchase 125:1944

The complexity of *The Blue Mandolin* builds from Georges Braque's innovative treatment of texture and subject matter. Having worked closely with Pablo Picasso in the creation of Cubism between 1908 and 1914, Braque often experimented with ways to flatten pictorial space by introducing letters, using a paint comb to create imitation wood grain, and texturizing his paint with sand. Braque's early training in decorative painting techniques is evident in the

faux wood grain on the paneling and table and in the pointillist dots on the tablecloth, which he combined with a heavy application of sand, to set off the real effects of texture against artificial ones.

An amateur musician, Braque frequently conveyed his love of music through his subject matter—here, a blue mandolin and a dish of fruit surrounded by sheet music. The multiple perspectives on the contents of the table create an almost musical quality in the rhythms and repetition of the many sheets of paper and the rounded forms of the instrument and compote. The broad, sweeping curves of the mandolin evoke the energy of music and dance, while letters inscribed at right spell the French word for “waltz.” E.E.

Max Beckmann was a complex and enigmatic man whose experiences of a series of calamitous events in Europe greatly shaped his art. He was a rising young artist in the years before World War I, painting in a rather conservative style; after the war his art changed radically. Concerned with the sacred as much as the profane, Beckmann developed his own modernist idiom of hermetic imagery and a recurring repertoire of figures and symbols that included bellboys, crowned kings, carnival masks, voluptuous women, candles, and fish. When the National Socialists came to power in 1933, Beckmann's work, like that of many of his contemporaries, was condemned as "degenerate." He went into exile in the Netherlands where he created some of his darkest images. After the war, he emigrated

to the United States, where he sought a fresh start for his art and his spirit. In 1947 he accepted a temporary teaching post at Washington University in St. Louis.

The Saint Louis Art Museum houses the largest public collection of works by Max Beckmann in the world. Most of the thirty-nine paintings, nineteen drawings and watercolors, and one sculpture originally belonged to the St. Louis businessman, philanthropist, and art collector Morton D. May, who bequeathed his extensive collection of German Expressionist art and works by Max Beckmann to the Museum in 1983. In 2002 these holdings were complemented by the acquisition of 330 Beckmann prints from the Neumann/Frumkin Collection. *A.K.*



## Max Beckmann

German, 1884–1950

*Self-Portrait in Bowler Hat*, 1921

drypoints, states ii, iii, iv

each plate: 12 5/16 x 9 9/16 inches (31.3 x 24.4 cm)

Neumann/Frumkin Collection, purchased with funds provided by the bequest of Florene M. Schoenborn in honor of her father, David May, by exchange, and funds given by Emily Rauh Pulitzer, Museum Shop Fund, Mr. and Mrs. Lester A. Crancer Jr., Phoebe and Mark Weil, the Sidney S. and Sadie Cohen Print Purchase Fund, Mr. and Mrs. David C. Farrell, the Julian and Hope Edison Print Fund, Suzanne and Jerry Sincuff, and Jerome F. and Judith Weiss Levy 336,337,343:2002

In *Self-Portrait in Bowler Hat*, Max Beckmann depicts himself as a proper gentleman with a hat and tie. These three states, or impressions that show revisions to the plate, are from the most important period of Beckmann's printmaking career. In the second state of this print (left), the artist is seen in his studio with canvases stacked against the walls, a cat in his arm, and a bright lamp at left. In the subsequent states, Beckmann is no longer in his studio and is surrounded only by personal emblems: a cat, a thin oil lamp, and a lidded glass or stein. The result is greater contrast in light and dark, especially in the background and the face, which help make this one of his best-known self-portraits. *F.H.-C.*



## Max Beckmann

German, 1884–1950

*Christ and the Woman Taken in Adultery*, 1917

oil on canvas

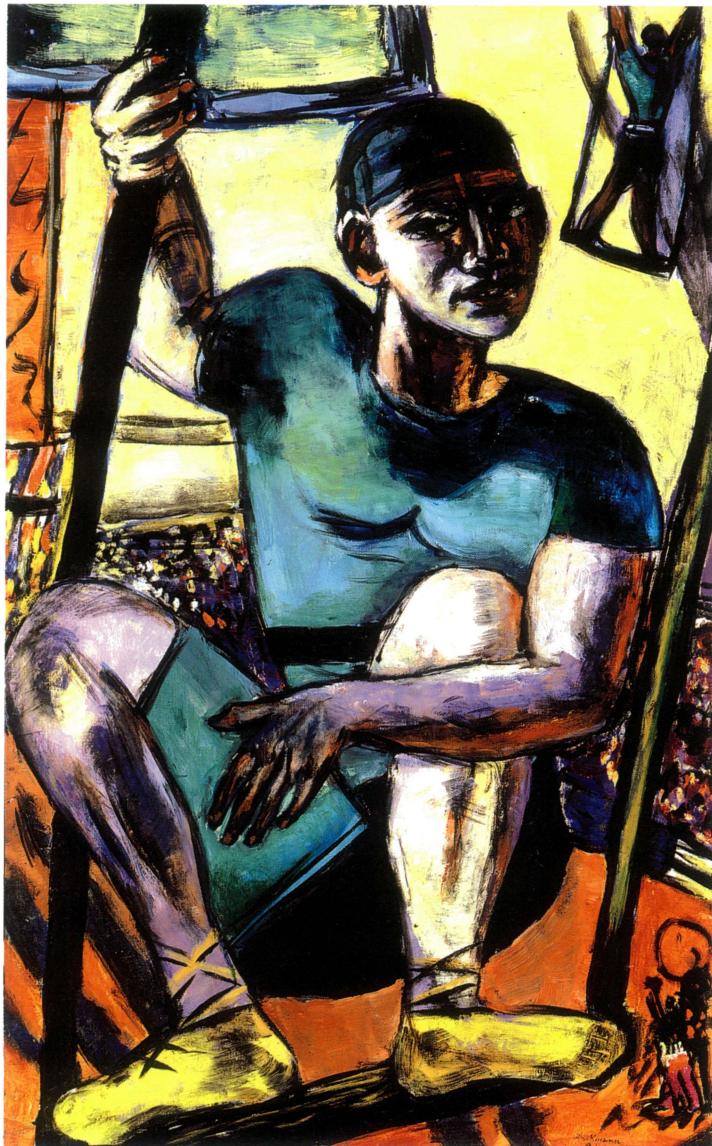
58½ × 49½ INCHES

(149.2 × 126.7 CM)

Bequest of Curt Valentin 185:1955

Beckmann's experience as a medical orderly in World War I exposed him to horrific scenes that shaped his artistic development. In this painting of 1917, he turned to themes of guilt and atonement to illuminate the Gospel story of the woman who sought Christ's protection

from the mob ready to stone her to death for her adultery. Beckmann used gesture and expression to emphasize the contrast between the vengeful crowd and the peaceful alliance of Christ and the adulteress. The painting's hard-edged realism is indebted to northern European medieval and Renaissance altarpieces, which are characterized by a constrained format and figures with elongated limbs. The combination of visual cues derived from early religious art and this well-known Christian story served to demonstrate the depravity and inadequacies of human nature, issues that obsessed Beckmann after the war and became recurring themes throughout his oeuvre. *A.K.*



## Max Beckmann

German, 1884–1950

*Acrobat on Trapeze*, 1940

oil on canvas

57½ × 35¾ inches (146 × 90 cm)

Bequest of Morton D. May 852:1983

Beckmann's diaries from Amsterdam recount his numerous visits to cabarets, theaters, and the circus. Aside from the distraction they offered, these entertainments provided the artist with visions of nightlife that he would incorporate as motifs in his work. In this painting, an acrobat in the lofty heights of a circus tent is shown

from an improbably close viewpoint. The acrobat crouches on a trapeze and seems to be waiting for the right moment to propel himself back for his next routine. Behind the sturdy figure, which nearly fills the canvas, a second trapeze artist appears in the upper right corner while an audience, suggested by dotted brushwork, fills the middle band of the painting. Beckmann's use of bold black outlines and saturated planes of canary yellow and lush turquoise heighten the scene's energy. To Beckmann, the acrobat's courageous performance evoked the challenges met by every human: "We are all tightrope walkers," he said. "We have the desire to achieve balance and to keep it." A.K.

## Max Beckmann

German, 1884–1950

*Young Men by the Sea*, 1943

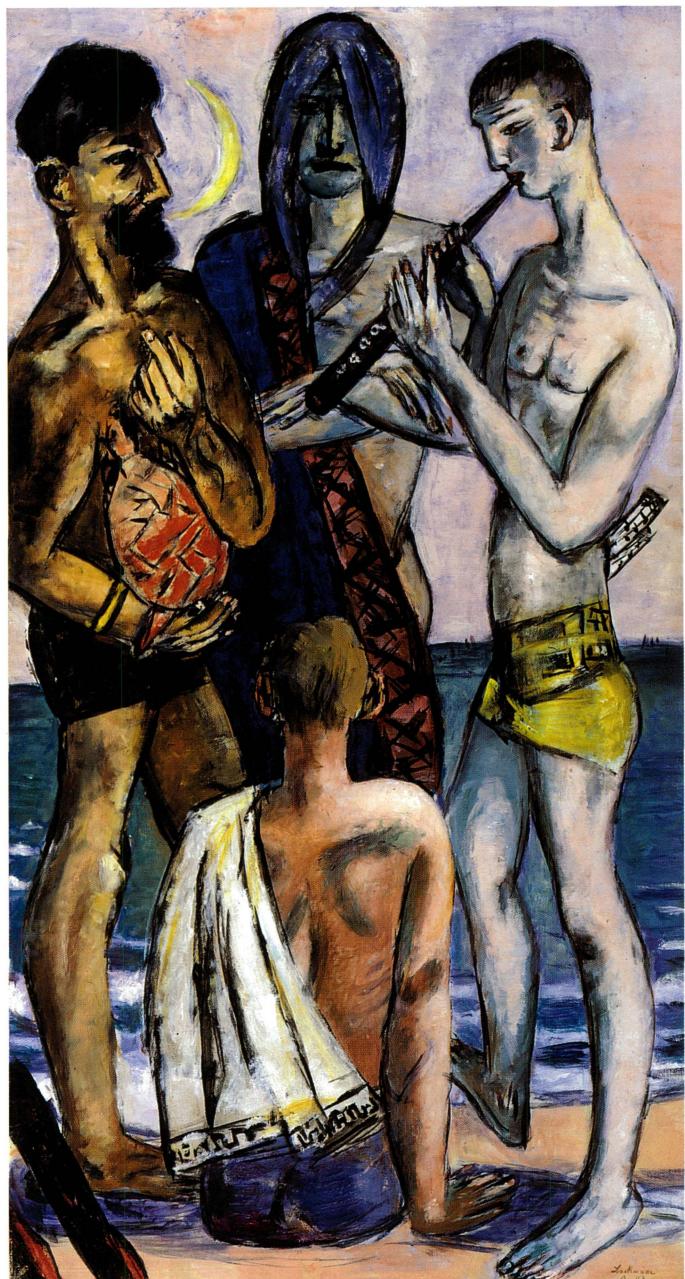
oil on canvas

75 1/8 x 39 1/2 INCHES

(191.5 x 100.3 CM)

Museum Purchase 106:1946

For this picture, Beckmann used a narrow, vertical format to achieve a maximum of expression. Four men are gathered at the seashore on a small strip of sand. Their statuesque bodies, modulated pale-to-bronze skin tones, and ornamented wraps give them an appearance of figures from antiquity, while the flute in one of the men's hands, the beach setting, and what seems to be a flagon of wine are elements suggestive of ritualistic revelry. The inclination to gaiety is dampened, however, by the painting's somber tones and the rigid clustering of the figures, whose companionship seems forced and removed from ordinary life.



Perhaps the scene is an unnatural celebration in which the participants are only going through the motions. Watching the triumphs of National Socialism from his exile in Amsterdam, Beckmann created this tranquil but melancholic image of what he knew to be deeply disturbing times. *A.K.*



## Max Beckmann

German, 1884–1950

*Self-Portrait in Blue Jacket*, 1950

oil on canvas

55 1/2 x 36 inches (140 x 91.4 cm)

Bequest of Morton D. May 866:1983

With a determination that often seemed grim, Max Beckmann portrayed himself throughout his life, in forty self-portraits on canvas and many more in his prints. Because he regarded the “self as the great veiled mystery of the world,” he did not merely focus on rendering his physical likeness, but charged many of the images of himself with an enigmatic character. Beckmann’s range

of persona include a brawny sailor, an aloof dandy, and a vulnerable king. In this final self-portrait before his death, the artist foregoes the guises and attributes of his earlier selves and stands before us a man. While his relaxed pose might reflect a self-assurance revived by his positive reception in America, his gaze signals a moment of quiet contemplation. There is also a new confidence in his painterly style. Never before had Beckmann used such radiant colors. Large, flat colored areas are set in vigorous black outlines on top of a visible layer of thin underpaint. In this portrait of an artist who has regained his powers and reaffirmed his profession, Beckmann shows the mastery of his late style. *A.K.*



## Pablo Picasso

Spanish, 1881–1973

*Seated Woman*, 1953

oil on canvas

51½ x 37½ inches (130.8 x 96.2 cm)

Gift by exchange and funds given by Mr. and  
Mrs. Joseph Pulitzer Jr. 196:1953

For over a decade beginning in 1943, Pablo Picasso's lover Françoise Gilot dominated the female imagery in his art. He repeatedly painted and drew her broad, beautiful face and lively, sometimes fiery features. In *Seated Woman*, he did not so much portray Gilot as monumentalize her nude figure in an indefinite but grave

setting. Her abstracted face succumbs to the multiplication of views that conveys distraction or indecision; the dual aspects of her body, displaying her buttocks alongside the frontal view, have quite a different effect that is assertive and physical. Her ample hair is knotted like a ship's hawser. Facets of creamy grays, whites, pinks, and browns form a mosaic of color and tone across the body, evidence of Picasso's continued exploration of Cubist practices of fragmentation. The beauty and subtlety of the artist's brushwork and coloration create intriguing surface patterns and luscious textures, which are pleasingly at odds with the image of this angular, lead-footed giant. J.K.

Man Ray  
(Emmanuel Radnitzky)

American, active France, 1890–1976

*The Prayer*, 1930

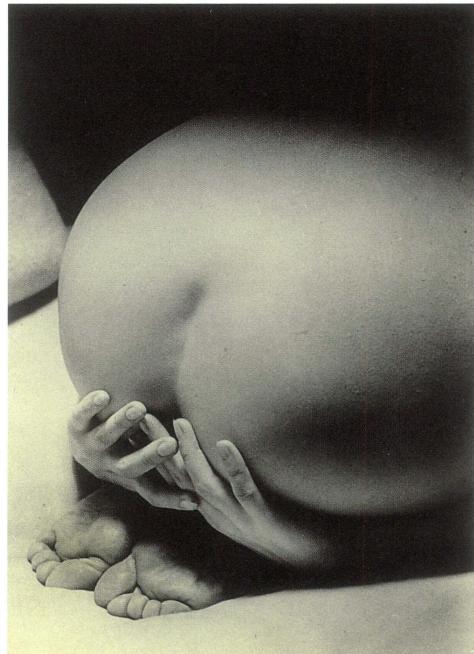
gelatin silver print

image: 9 $\frac{1}{16}$  × 6 $\frac{7}{8}$  INCHES

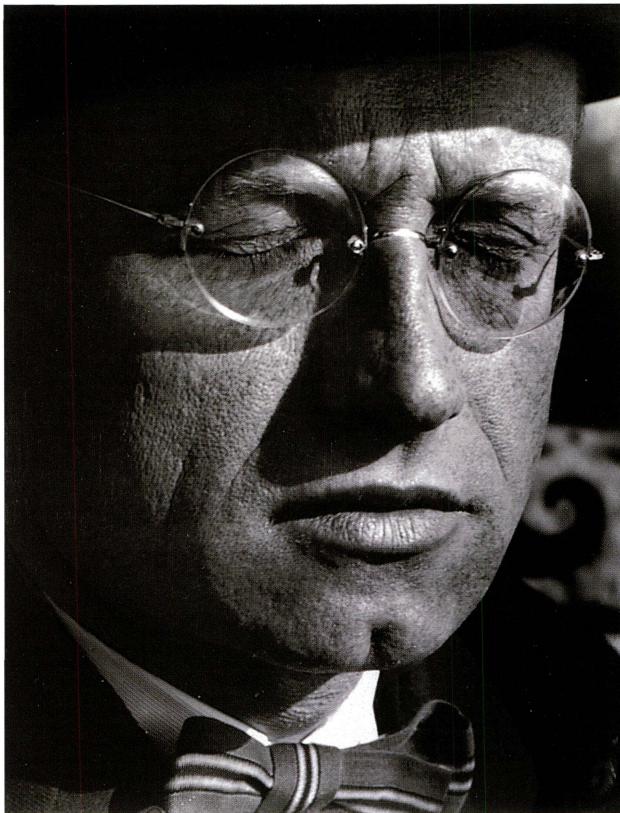
(24 × 17.5 CM)

Eliza McMillan Trust 20:1986

The great themes of Surrealism intersect in Man Ray's *The Prayer*: a strange, unexpected composition; a fascination with sex and female beauty; and playful irreverence. The model is unknown, but she was probably his lover, the American photographer Lee Miller. Disembodied and fragmentated, her identity is reduced to buttocks, hands, and feet. The fingers are brought up, crossed, blocking an indecent view of her pudenda. It is a false modesty, as the greater part of her nude posterior is still visible, offered to the viewer like a large, succulent fruit.



The mysterious quality of the photograph is amplified by deep chiaroscuro lighting, which helps to obscure the contours of the subject's body. At the same time, the rich, inky blacks of the print heighten its appeal. The picture was evidently posed in the studio, imitating the conventions of advertising photography. The fine line between person, object, and commodity was one of Man Ray's preoccupations. *PP*



## Lucia Moholy

English (born Austria-Hungary), 1894–1989

*Portrait of Franz Roh*, 1926, printed 1930s

gelatin silver print

image: 15 1/8 x 11 1/8 inches (39.2 x 30.2 cm)

Museum Shop Fund 36:1985

In this photograph, Lucia Moholy presents the critic, photographer, and teacher Franz Roh as a cliff face whose monumental features are barely contained by the borders that frame them. It is one of a series of portraits Moholy made in the 1920s of her teachers and fellow students at the Bauhaus, the German school of art, architecture, and design. Moholy's portrait of Roh is intense

but unemotional. The scale of the picture is larger than life, with pores and wrinkles laid bare and magnified. The eyes that guided Roh's career are left closed, and his expression is ambiguous. To Moholy, a face was a formal challenge, a complex interrelationship of shapes inviting exploration and scrutiny.

Although she is known to have participated in the avant-garde experiments of her husband, László Moholy-Nagy, Lucia Moholy herself favored the straightforward, unsentimental style known in Germany as *Neue Sachlichkeit* (New Objectivity). This portrait of Roh reminds us that he was a central figure in the development of that movement. *PP*

## László Moholy-Nagy

American (born Austria-Hungary),  
1895–1946

*Abstraction*, c.1925

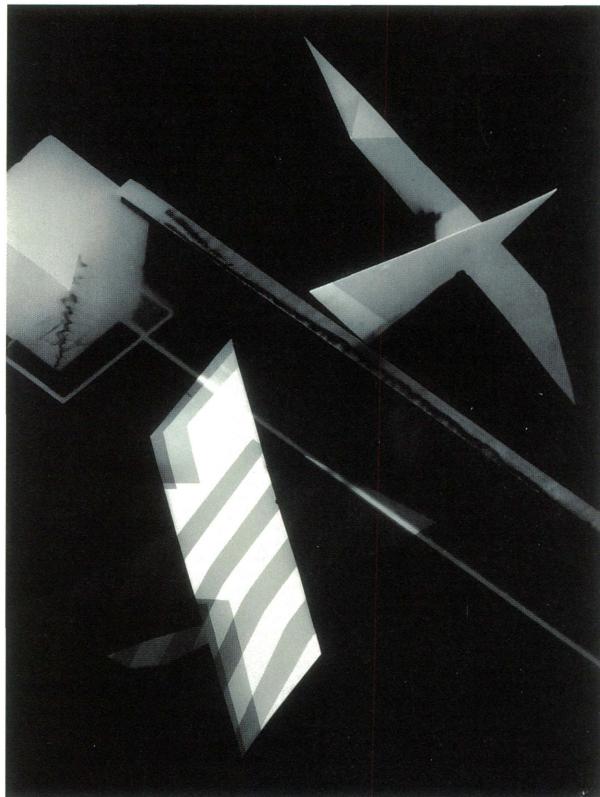
gelatin silver print photogram

image: 9½ × 7½ INCHES (24.1 × 17.9 CM)

Friends Fund 7:1983

The appeal of camera-less photography has been known since the 1830s, when William Henry Fox Talbot first produced his “photogenic drawings” of ferns, lace, and leaves by placing them on sheets of sensitized paper and exposing them to light. Nearly one hundred years later, László Moholy-Nagy’s photogram technique was essentially the same, but instead of documenting familiar things, he created expressive, abstract compositions out of obscure industrial objects.

An instructor in metal arts at the Weimar Bauhaus from 1923 to 1928, Moholy-Nagy never described himself as a photographer. Nevertheless, he produced some of the most influential photographs of the twentieth century. During his time at the Bauhaus, he experimented with works from unusual points of view, as if seen through the eye of a worm or bird. His interest in odd perspectives is evident in *Abstraction*, where forms appear to float in space, while the winged shape in the center suggests flight. *PP*.





## Vlastislav Hofman

Czech, 1884–1964

*Vase*, 1914

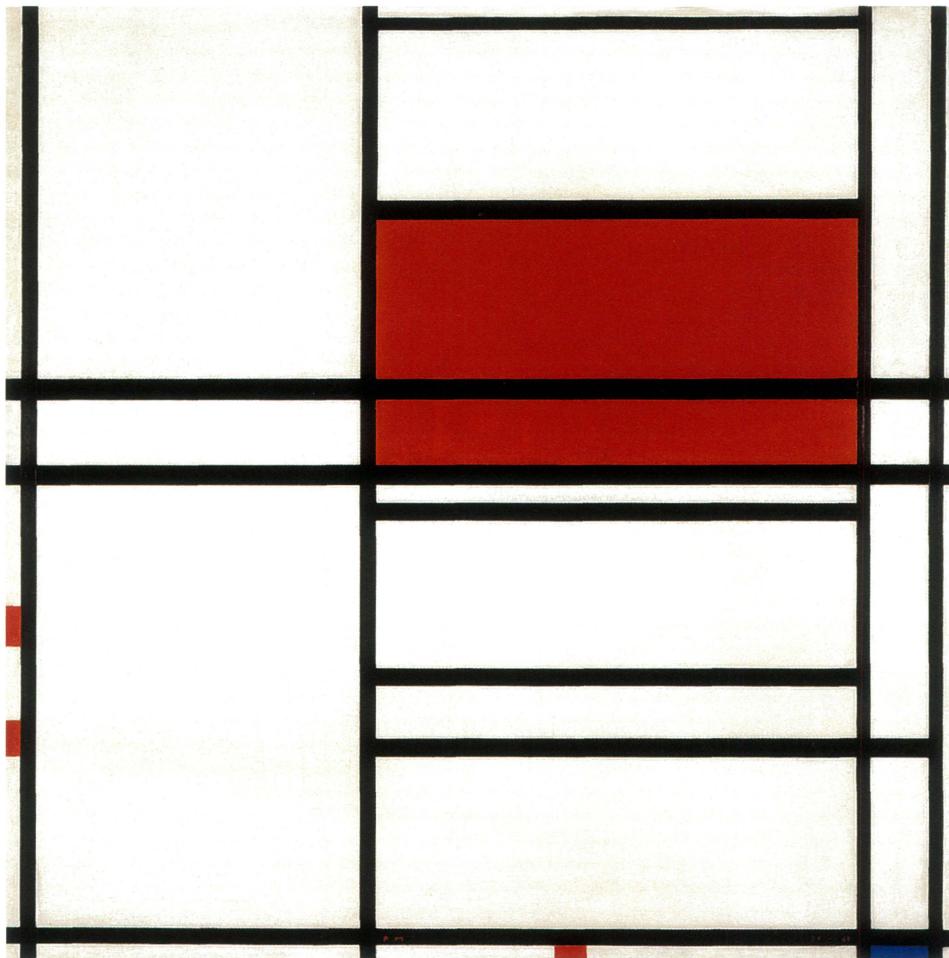
made by Rydl & Thon, Bohemia, for  
Artel Cooperative, Prague, Czechoslovakia  
glazed earthenware

12½ × 7½ × 6½ INCHES (31.8 × 19.2 × 17.3 CM)

Funds given by Emily Rauh Pulitzer 40:2001

In the early twentieth century, Czech architects, artists, and designers sought to develop a national style by applying Cubist principles to their work. An avant-garde group in Prague founded the Artel Cooperative, an association of experimental craft workshops. Vlastislav Hof-

man, an architect, designer, painter, and occasional costume and set designer, created several ceramic pieces for Artel, including this imposing vase. The entire design is based on the triangle, considered a privileged form by Czech Cubists. Its bold black zigzag patterns struck against a cream-colored background animate the oblique planes and accentuate the piece's diagonal thrust. Rendered like sculpture, the vase's dynamic form took precedence over function or refinement of execution. Most of the ceramics from the Artel Cooperative were hand-painted: the vitality of Cubism emphasized intensity of expression over the precision of factory production. C.M.



## Piet Mondrian

Dutch, 1872–1944

*Composition of Red and White*, 1938–42

oil on canvas

39½ × 39½ INCHES (100.3 × 101.3 CM)

Friends Fund 242:1972

When Piet Mondrian left Paris for London in 1938, he took with him a group of his recent paintings, including an early version of *Composition of Red and White*. After he moved to New York with the paintings in 1940, he reworked them all. Since his development of a theory of painting he called Neoplasticism in the 1920s, Mondrian had continuously revised his idea of

“dynamic equilibrium,” in which compositional harmony was achieved through the interaction of horizontal and vertical black lines and rectangles of primary colors. In New York his pursuit took new directions that can be seen in this painting: the subtle asymmetry of one horizontal line that doesn’t behave like the others; the peripheral lines that open up and reframe the composition, shifting emphasis to the edges; and the small blocks of red, unbounded by black lines, which Mondrian, a jazz enthusiast, believed gave the painting “more boogie-woogie.” Such changes, responding to the energy he felt in American urban life, emphasize the improvisational, instinctive character of his working method. *J.K.*

## Gerrit Thomas Rietveld

Dutch, 1888–1964

*Steltman Chair*, 1963

made by Het Gude Meubel/Gerard van de Groenekan, Dutch, 1904–1994

limed oak

27½ × 19 × 17½ INCHES

(69.9 × 48.3 × 44.8 cm)

*Marjorie Wyman Endowment Fund*

85:2000

Gerrit Rietveld's Steltman chair contains ideas vital to the understanding of modern art. It is furniture as sculpture. Its dynamic sculptural form does not depend on new technologies or materials, but on the aesthetic ideals of the

De Stijl movement. This influential group of artists joined forces in Holland during World War I around the monthly journal *De Stijl*. Whether in painting, sculpture, typography, design, or architecture, their work adhered to three prevailing principles: independent planar and linear elements; primary colors; and asymmetrical compositions. Rietveld was an early member of De Stijl, and towards the end of his life he returned to the movement's basic tenets when he designed this chair for the Steltman Jewelry Store. Its asymmetrical configuration of identical wooden planks juxtaposed vertically and horizontally into a well-balanced composition is a three-dimensional projection of De Stijl painting. C.M.





**Carl Jakob Jucker**

Swiss, 1902–1997

**Wilhelm Wagenfeld**

German, 1900–1990

*Table Lamp, 1923–24*

made by the Bauhaus Metal Workshop, Weimar, Germany  
glass and chrome-plated metal

15 × 7 INCHES (38.1 × 17.8 CM)

*Richard Brumbaugh Trust in memory of  
Richard Irving Brumbaugh and in honor  
of Grace Lischer Brumbaugh 165:1993a,b*

According to Wilhelm Wagenfeld, this lamp's "round base, cylindrical shaft and spherical shade are its most important components." Its geometric shapes, reflective surfaces, and lack of ornament all express a modernity associated with machine imagery. The straightforward design characterizes the philosophy of the Bauhaus, the German avant-garde academy of art and design active from 1919 to 1933. Members of the Bauhaus, seeking a new synthesis between art and technology, believed that simple, geometric forms lent themselves to standard designs that could be mass-produced. Like tubular steel furniture of the same period, this lamp became a powerful symbol and aesthetic statement of the Bauhaus ideals that had a lasting impact on twentieth-century design. *C.M.*



## Alvar Aalto

Finnish, 1898–1976

*Vase*, 1936–37

made by Karhula-Iittala

Glassworks, Iittala, Finland

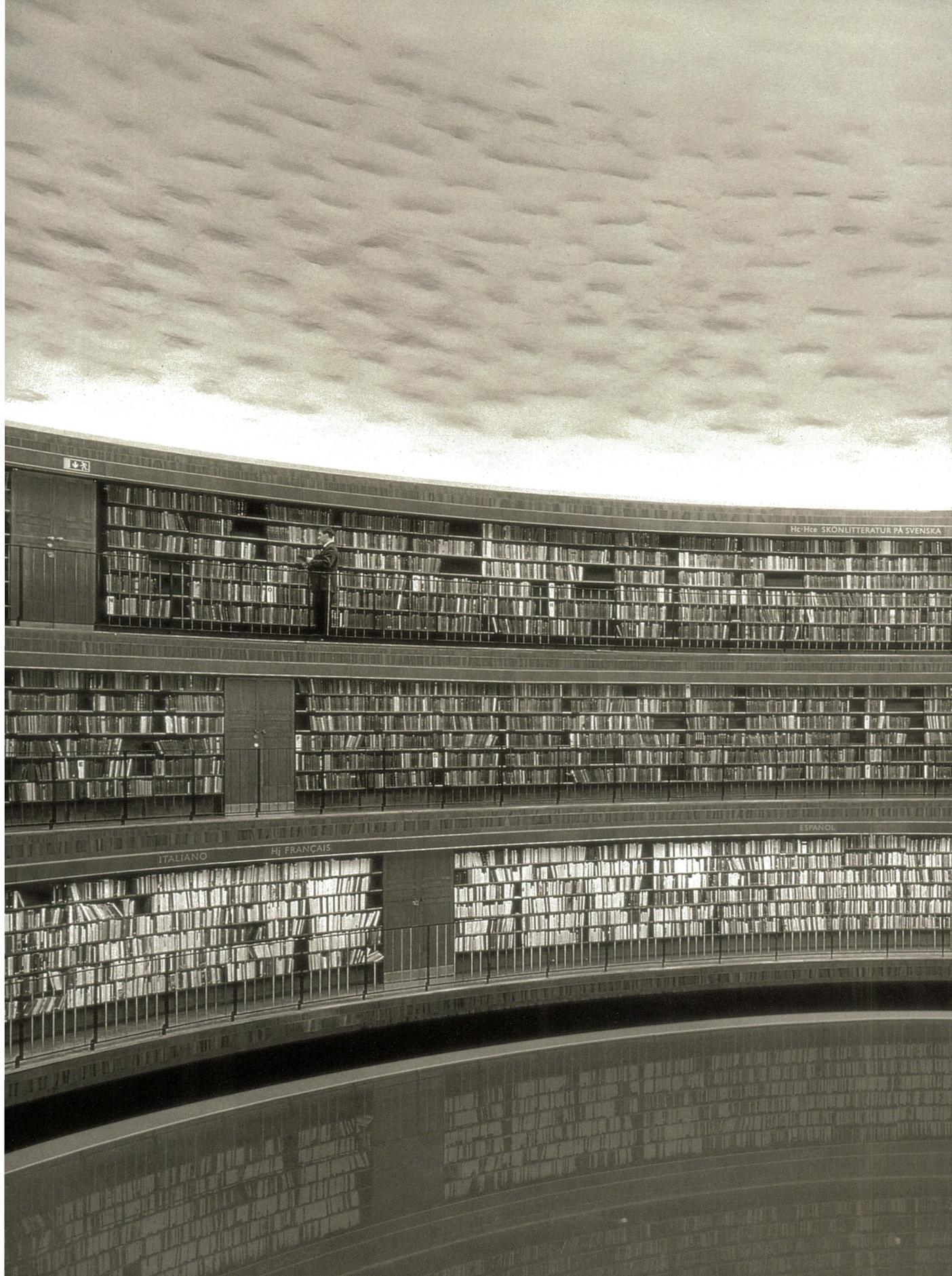
mold-blown glass

5½ × 9½ × 7½ INCHES

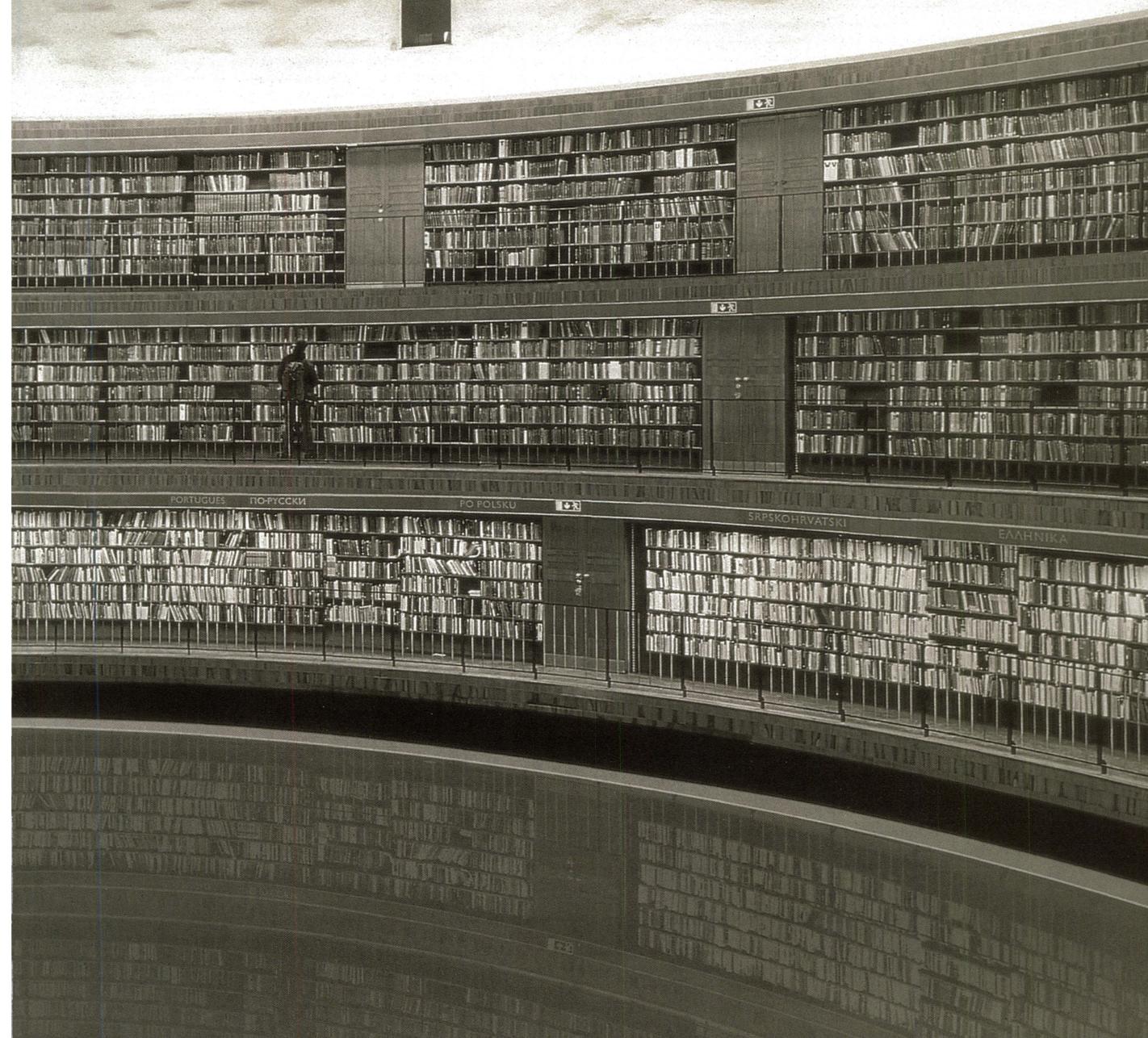
(14 × 24.1 × 19.1 CM)

*Funds given by Mrs. Charles W. Lorenz  
in honor of Clara Van Zanten 192:1993*

For the Finnish architect Alvar Aalto, harmony with nature was fundamental. The fluidity of glass was an ideal medium in which to express the organic shapes he found so inspiring. The design for this vase won a competition sponsored by Karhula-Iittala Glassworks for new works to be exhibited at the 1937 Paris World's Fair. Its transparent, undulating walls and reflective surfaces could be metaphors for the Finnish landscape: the amoeba-like shape resembles an island or even the sea between islands in the Scandinavian archipelago. The rippled surfaces of its walls are impressions from the charred interior of the wooden mold into which it was blown. The vase's form is consistent with the rhythmic contours that first appeared in Aalto's architecture, interiors, and plywood furniture during the early 1930s. Still mass-produced today, it was among the earliest examples of a free-form, utilitarian object. C.M.



# Contemporary





## Jackson Pollock

American, 1912–1956

*Number 3, 1950*, 1950

oil, enamel, and aluminum paint on fiberboard  
48 × 96½ INCHES (121.9 × 244.2 CM)

*Partial and promised gift of Emily Rauh Pulitzer in honor of Joseph Pulitzer Jr. 1:2001*

*Number 3, 1950* is an example of Jackson Pollock's signature "drip paintings." He made these works by laying unstretched canvas or fiberboard on the floor of his studio and pouring or dripping paint from brushes, sticks, or directly from the paint can to the painting's surface. Pollock began this painting by applying a thin white ground to the rough side of the fiberboard. Interwoven skeins of brown, orange, yellow, grayish green, warm white, and black form a series



of layers, which are topped by swirls of blue gray and silver aluminum. Pollock's large-scale drip paintings incorporate his experiences with mural painting, the free association and dream imagery of the Surrealists, and the muscular linearity of Pablo Picasso's paintings. Interpretations of Pollock's work varied widely at the time. The influential critic Clement Greenberg championed the drip paintings for exploiting the inherent properties of paint without any

metaphoric or symbolic allusions, while Harold Rosenberg, another critic, praised the paintings for their subjective and expressive qualities. Starting in 1947, Pollock sought to avoid the issue of subject matter altogether by numbering, rather than titling, his paintings. "Numbers are neutral," he said, "they make people look at a picture for what it is—pure painting." R.C.



## Joseph Cornell

American, 1903–1972

*Isabelle (Dien Bien Phu)*, 1954

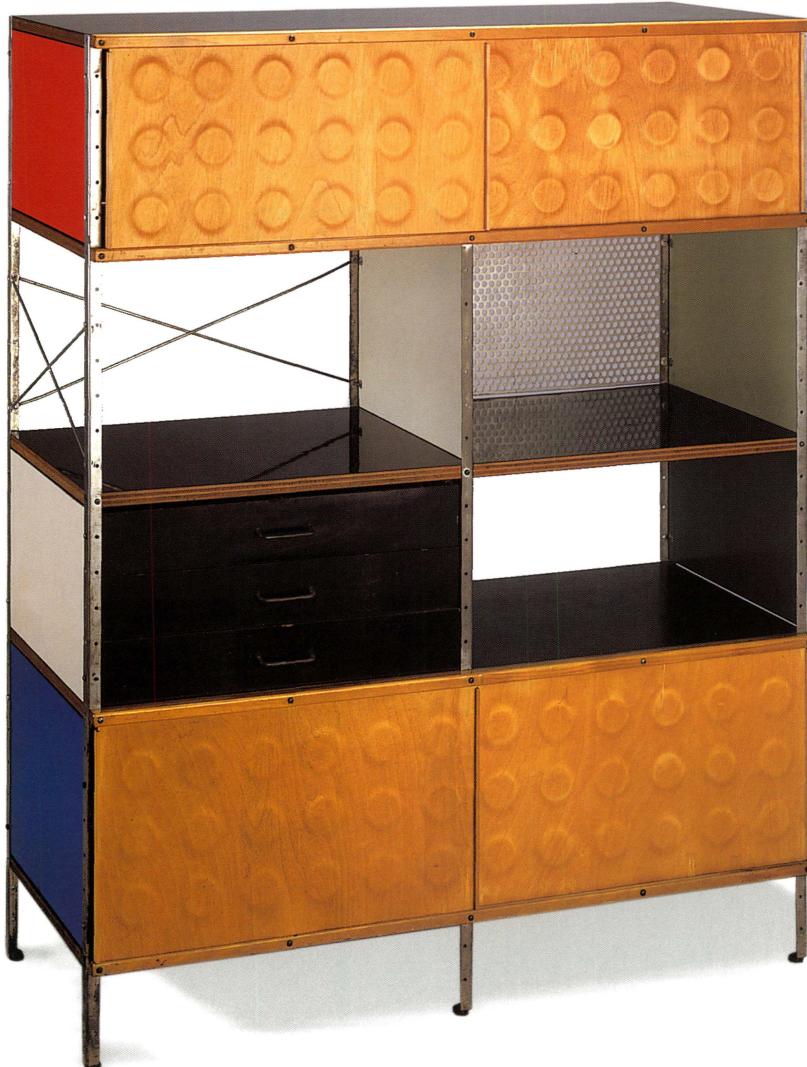
wood, glass, paint, paper, and mirrors

18 × 11½ × 5½ INCHES (45.7 × 30.2 × 14.6 CM)

Funds given by the Shoenberg Foundation, Inc. 181:1986

Assemblage is an accumulative approach to making art that is often used as a metaphor for the unconscious or collective memory. Joseph Cornell worked in this mode, collaging photographs, newspaper clippings, and other memorabilia onto and inside shallow boxes. Often nostalgic and deeply romantic, Cornell's subject matter tended toward graceful ballerinas, diminutive princesses, and elegant movie stars. Pets, toys, and other symbols of childhood are

also common in his work. *Isabelle (Dien Bien Phu)* contains a cockatoo, a familiar character in Cornell's oeuvre, but this sculpture is unusual for the violence of its imagery. The mounted cut-out of a bird rests on a perch behind a shattered pane of glass; blood-red pigment is spattered on the white wall behind it. Cornell glued a map of the West Indies and an article about the Communist captors in Dien Bien Phu to the back of this sculpture. His intentions in citing these particular sources are unclear, but the multilayered and poetic approach to his subject is a hallmark of his work. R.C.



**Charles Eames**

American, 1907–1978

**Ray Kaiser Eames**

American, 1912–1988

*Eames Storage Unit (ESU)*, 1949–50

made by Herman Miller Furniture Company,  
Zeeland, Michigan

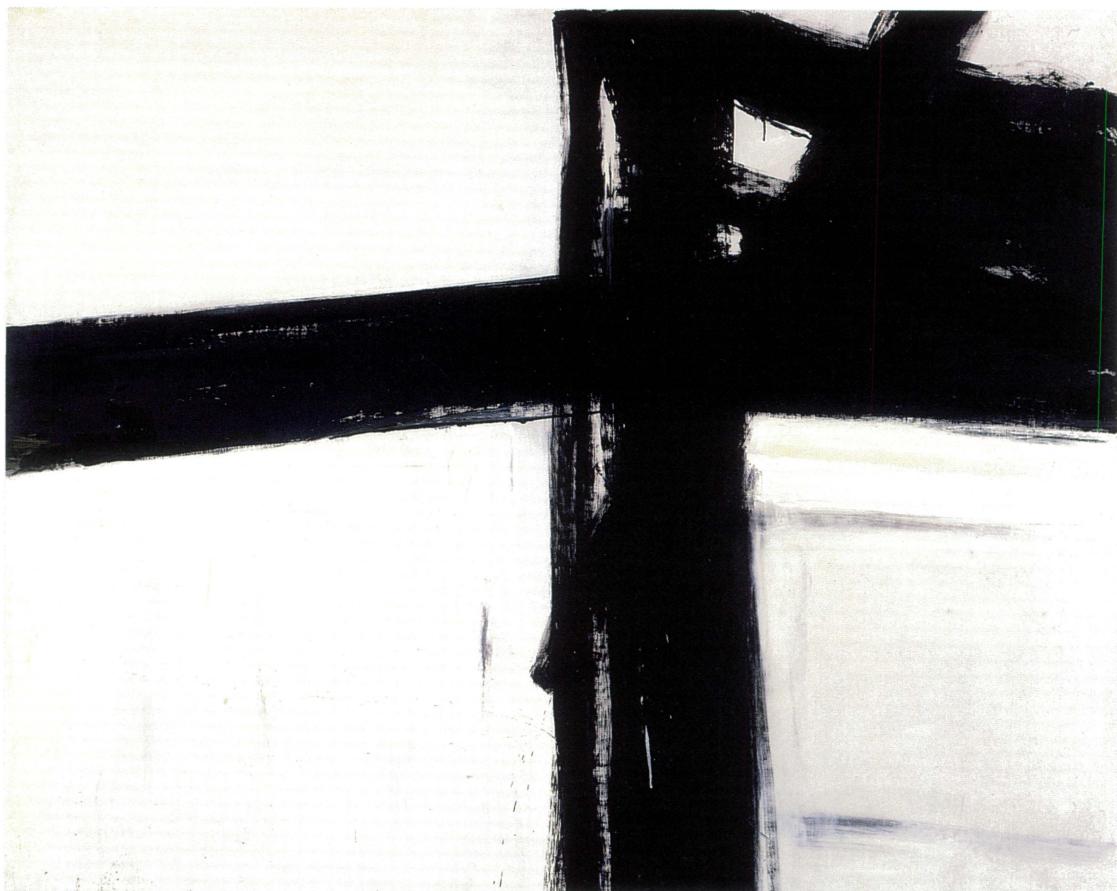
dimpled birch plywood, zinc-plated steel,  
perforated metal, plastic-laminated plywood,  
lacquered Masonite, and rubber

58<sup>15</sup>/<sub>16</sub> × 47<sup>15</sup>/<sub>16</sub> × 16<sup>15</sup>/<sub>16</sub> INCHES (149 × 119.5 × 43 CM)

Friends Fund 17:1994

Charles Eames, a native of St. Louis, and his wife Ray were among the most important industrial designers of the twentieth century. This storage unit epitomizes the Eameses' goal for most of

their work—to design mass-produced furnishings that were beautiful and affordable to the average consumer. The Eames Storage Units (ESU) were a system of lightweight modular cabinets and desks with prefabricated, interchangeable parts: shelves, perforated metal backs, panels, and sliding doors and drawers, all in various materials and color combinations. No attempt was made to conceal the structural elements. To simplify shipping, this cabinet with steel-angle corner legs was originally conceived as knockdown furniture. Design as the rearrangement of industrial parts was a constant that the Eameses executed in varying scales throughout their work: in concept and aesthetic this unit is a small-scale version of their famous 1949 Case Study house in Pacific Palisades, California. C.M.



## Franz Kline

American, 1910–1962

*Bethlehem*, 1959–60

oil on canvas

62½ × 78½ inches (158.1 × 198.8 cm)

Given by Sam J. Levin and Audrey L. Levin 24:1992

As a young painter in the 1940s, Franz Kline painted landscapes of cities and towns. Although his paintings would later shift to a more abstract mode, Kline continued to name them, as he did in this case, for towns and counties in his home state of Pennsylvania. Kline's best-known works

are large abstract canvases characterized by richly textured black strokes on creamy white grounds. The paint seems to have been applied boldly and energetically by a body in motion. *Bethlehem*'s composition is dominated by a dark T-shape or cruciform series of slashing marks on a white field, creating right angles that resemble rough wooden beams or railroad ties. A number of Kline's paintings from this period feature loosely brushed squares or rectangles, sometimes "open," or missing one side. One critic has described *Bethlehem* as a square "waiting around the corner." R.C.



## David Smith

American, 1906–1965

*Cubi XIV*, 1963

stainless steel

125½ × 78 × 30½ INCHES

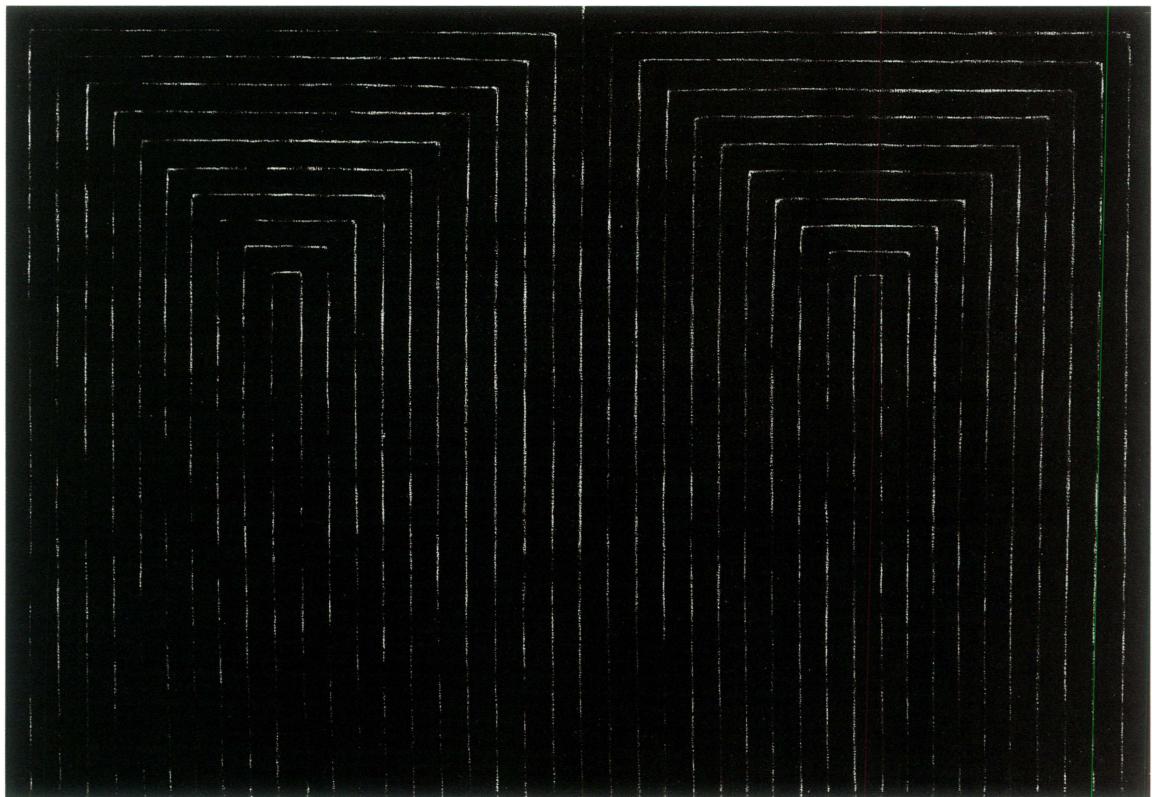
(318.8 × 198.1 × 78.1 CM)

Friends Fund 32:1979

David Smith revolutionized sculpture in the 1940s by using arc-welded steel, a material traditionally used for industrial purposes. He refined this technique in his influential *Cubi* series of large stainless steel sculptures, which he produced between 1961 and 1965.

*Cubi XIV* consists of four stainless steel boxes resting on a vertical shaft. The surfaces of the sculpture have been burnished with energetic gestural marks. While *Cubi XIV* is clearly a sculpture concerned with the displacement of form in space, it also relates to the history of modern painting. The geometric forms in the work and its title both refer to Cubism, while the markings on the surface relate to the “action

paintings” of the Abstract Expressionists. Smith delighted in the play of light on these textured surfaces. While it is possible to exhibit the *Cubi* sculptures indoors, Smith himself preferred to install them outside, where they reflect the colors of surrounding grass and sky as well as changing daylight. *R.C.*



## Frank Stella

American, born 1936

*Marriage of Reason and Squalor*, 1959

enamel on canvas

90 1/2 x 131 1/2 INCHES (230.2 x 334.6 CM)

Museum Purchase and gift of Mr. and Mrs.

Joseph A. Helman and Mr. and Mrs. Ronald K.

Greenberg 23:1969

*Marriage of Reason and Squalor* is the first version of two similar paintings given this title and part of a group commonly referred to as Frank Stella's "black paintings." The thin lines that appear between the black bands of the painting are actually bare, unpainted canvas. From 1958 to 1960, the period during which Stella made his series of black paintings, he explained that he was concerned with a matter-of-fact literalness in his work. When asked to discuss the meaning

of these austere canvases, he replied, "All I want anyone to get out of my paintings, and all that I ever get out of them, is the fact that you can see the whole idea without any confusion . . . what you see is what you see." This apparent neutrality is contradicted by the mysterious and evocative titles that Stella gave to his black paintings, leaving them open to multiple interpretations.

R.C.



## Mark Rothko

American (born Russia), 1903–1970

*Red, Orange, Orange on Red*, 1962

oil on canvas

91 1/2 x 80 1/2 inches (233 x 204.5 cm)

Funds given by the Shoenberg Foundation, Inc. 129:1966

Mark Rothko created the effect of a hidden light source in this painting by applying many thin washes of pigment that allow some of the colors in the bottom layers to appear through the top layer. For some viewers, the floating fields of saturated colors, ranging from rust red

to tangerine orange, evoke the shimmering luminosity of dawn or twilight. Although monumental in scale, this painting is not intended to be overwhelming. Rothko said, “I realize that historically the function of painting large pictures is painting something very grandiose and pompous. The reason I paint them, however . . . is precisely because I want to be very intimate and human.” To enhance this sense of intimacy, Rothko preferred to exhibit groups of his paintings hung low on the wall in relatively dim light, creating a unified, contemplative environment rather than a room of individual artworks. *R.C.*

## Richard Serra

American, born 1939

*Untitled*, 1968

cast rubber and Liquitex paint

overall installation: 11 FEET 9 INCHES × 19 FEET

(358.1 × 596.9 cm)

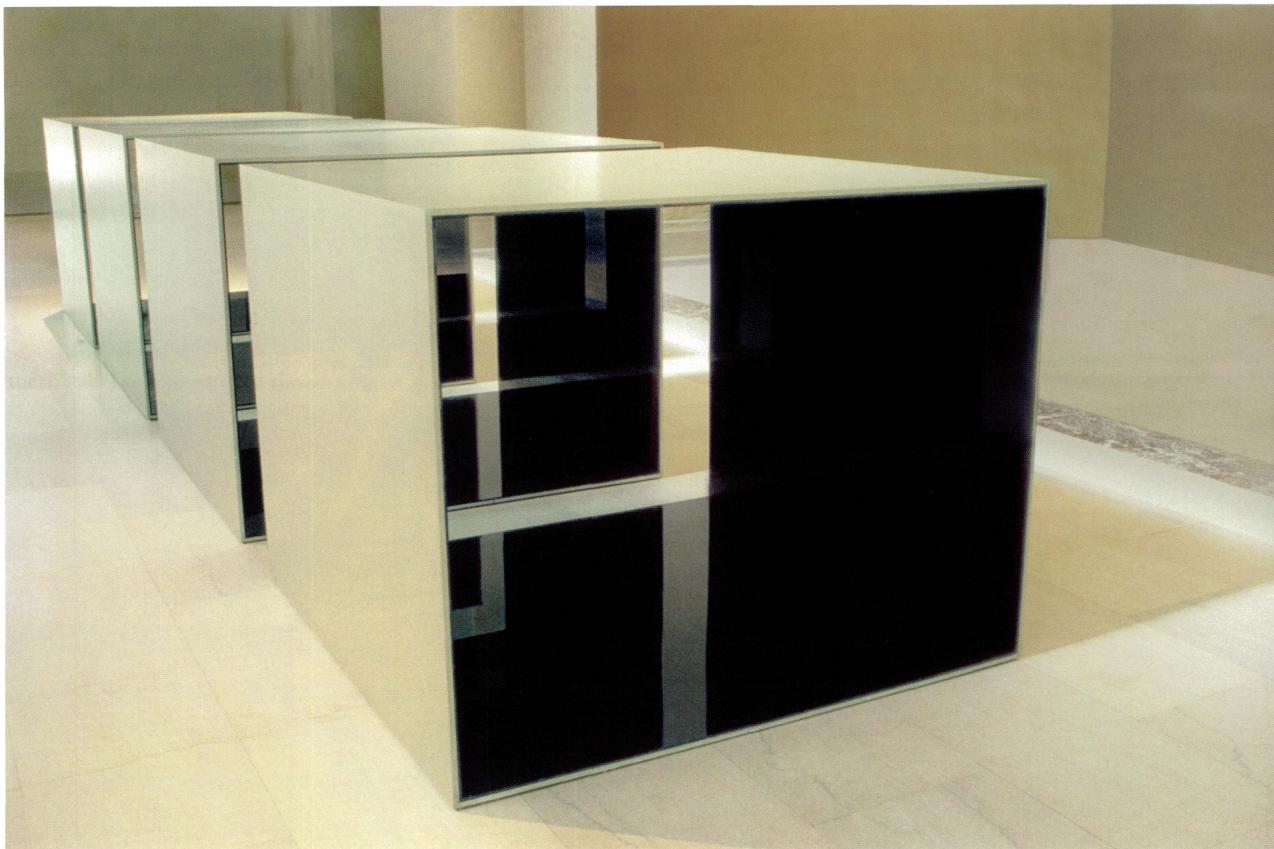
*Gift of Mr. and Mrs. Joseph A. Helman 122:1971a-c*

Richard Serra's *Untitled* is unusual in that it was made during the brief period when the artist worked in rubber; indeed, it is the only sculpture he made using rubber in this way. Serra began this work by mixing latex rubber with Liquitex paint. Using a corrugated metal door as a mold, he poured the mixture over it and let the rubber set. He created three separate casts

using this method, displaying them as overlapping mats laid directly on the gallery floor.

*Untitled* was initially bright orange with sharp peaks and valleys. Over time the grooves have flattened and the color has dulled, but the rubber still holds the memory of its mold. Serra's premise that the physical properties of his material determine the final form as well as the emotive content of his work is especially evident in this sculpture. In an interview given the year that it was made, Serra said, "I found more in the rubber than anything else—a sort of private language going on—and felt that if you could only get that language, you could reinforce your art by using it." R.C.





## Donald Judd

American, 1928–1994

*Untitled*, 1969

anodized aluminum and Plexiglas

overall installation:  $47\frac{1}{2} \times 59\frac{1}{2} \times 278\frac{1}{2}$  INCHES  
(120.7 x 152.1 x 707.4 CM)

*Funds given by the Shoenberg Foundation, Inc. 1:1970a-d*

Donald Judd is one of the best-known Minimalist sculptors. Like his colleagues Carl Andre and Dan Flavin, Judd chose to disregard figurative, symbolism, and metaphor in his sculpture, focusing instead on geometry, color, and an internal proportional logic. Seriality and industrial fabrication were two methods that Minimalists used to get away from the notion of sculpture as a precious, pedestal-bound art. By designing

works such as *Untitled* in large scale and placing them directly on the floor, Judd engaged the entire space of the gallery, inviting the viewer to experience the work through motion and over time. Judd's play with spatial perception extended beyond the manipulation of scale to include his use of materials. In the case of this sculpture, Judd lined the open aluminum boxes with blue Plexiglas, which has the paradoxical effect of making the luminous interiors appear larger than their external metal shells. R.C.

## Sigmar Polke

German, born 1941

*Why Can't I Stop Smoking?*, 1964

dispersion and charcoal on canvas

66 1/2 x 47 1/2 inches (170 x 120.5 cm)

Funds given by Mr. and Mrs. Donald L. Bryant Jr.,  
the Gary Wolff Family, and Friends Fund 15:2003

Thinly painted on unprimed canvas, *Why Can't I Stop Smoking?* is rendered in an off-hand manner consistent with the deadpan delivery of the block-lettered text across the top of the painting. Although Sigmar Polke started fleshing out a figure in the bottom half of the painting, he seems to have lost interest midstream. Polke's apparent indifference to the painting, suggested by the expressionless figure and the unfinished quality of the canvas, approaches sarcasm, yet the work also reflects the pervasive influence of American consumer culture and Pop Art on artists painting in West Germany in the 1960s. R.C.



## Roy Lichtenstein

American, 1923–1997

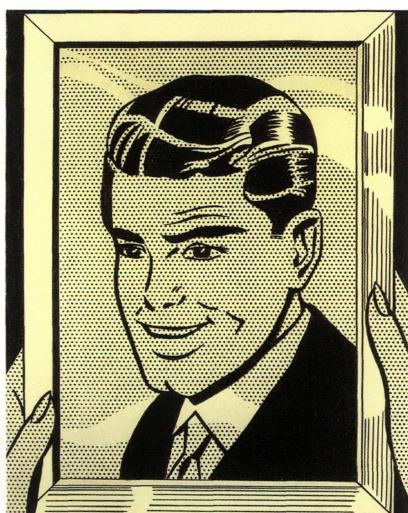
*Him*, 1964

graphite and tusche

21 1/2 x 16 1/2 inches (54.9 x 43 cm)

Eliza McMillan Trust and Friends Fund

138:1972



It is unclear whether the title of Roy Lichtenstein's drawing *Him* is an exclamation of recognition, accusation, or lovesickness. Like a cell taken from a comic strip, the work seems to be part of a complex narrative. But the story of *Him* is incomplete. A woman, recognizable only by her fingernails at the edge of the frame, holds a picture of a stereotypically handsome man—sharply dressed, with cleft chin, beaming smile, and jet-black hair. Her ambiguous relationship to the man lends poignancy and drama to the work.

By reproducing the polka-dot shading of commercial printing on an exaggerated scale, Lichtenstein meant to call to mind periodicals like newspapers and comics, in which people are reduced to one-dimensional types. Ironically, *Him* was much more difficult to make than an equivalent print. It was meticulously built by hand, using a mixture of graphite and tusche, a viscous lithographic ink, stenciled on paper. P.R.



## Chuck Close

American, born 1940

*Keith*, 1970

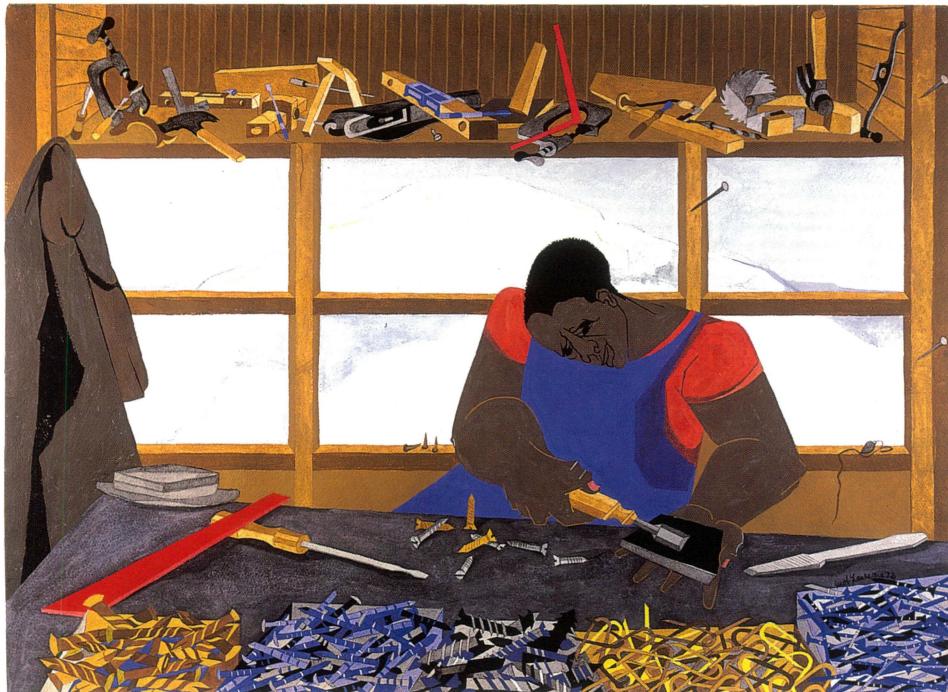
acrylic on canvas

108 1/4 x 84 inches (275 x 213.4 cm)

Funds given by the Shoenberg Foundation, Inc. 793:1983

*Keith* is one of seven large-scale *grisaille* paintings (rendered entirely in shades of gray) that Chuck Close created of his family and friends between 1968 and 1970. Close photographed their faces—frontal and unsmiling—and used a grid to meticulously transfer the image into paint on a nine-foot canvas. He worked with only an airbrush and a small amount of black paint, creat-

ing white highlights by scratching away some of the pigment with razor blades and electric erasers. Despite the smooth texture of the canvas, he produced a visual texture through the areas of sharp focus and blur, and his attention to minute facial characteristics of pores, wrinkles, and hairs. By enlarging his subject to a colossal scale, Close forces the viewer to look at his painting in much the same way he created it—one small area at a time. Because of his reliance on photography, Close is often associated with the style known as Photorealism, but in this work he was less concerned with realism than with issues of optical focus. *E.E.*



## Jacob Lawrence

American, 1917–2000

*Builders #1*, 1972

watercolor, gouache, and graphite

22½ × 30½ INCHES (57 × 78.1 CM)

Eliza McMillan Trust 93:1972

A window within a window, Jacob Lawrence's *Builders #1* is a hopeful allegory of African-American life. In it, a carpenter sits at a work-bench surrounded by a fantastic array of tools and fasteners. The mountains behind him mirror his strength. *Builders #1* is the first expression of a theme that Lawrence would return to for the rest of his career. His builders serve as metaphorical figures, simultaneously evoking artistic creation and social struggle. Like the people who won the hard-fought battles of the civil rights struggle, the craftsman stands for the potential of all African-Americans. The moment por-

trayed in *Builders #1*, however, is not an act of construction but of preparation, as the builder sits sharpening a chisel. Wood as a building material is almost completely absent. He is alone and reflective, weighing the projects ahead.

Lawrence is known for his bold use of flat planes of color, a technique he first developed as a member of the Harlem Renaissance in the 1930s. In *Builders #1*, he softened his vigorous application of gouache, an opaque water-based paint, with transparent watercolor. *PP*



## Romare Bearden

American, 1911–1988

*Summertime*, 1967

collage on board

56 x 44 inches (142.2 x 111.8 cm)

Museum Minority Artists Purchase Fund 22:1999

*Summertime*, which belongs to a small number of large-scale collages Romare Bearden created in the 1960s, exemplifies the artist's commitment to the African-American experience. A woman eats an ice-cream cone in front of a brownstone, a man sits on a chair, and two

oversized faces peer from behind window shades. The ice cream and open windows evoke the summer's heat. The woman's pose suggests a singer holding a microphone, and the title summons Cole Porter's lyric that "the living is easy." Yet the collage's active pattern of materials, its overwhelming size, and the mask-like faces it presents undermine the simplicity of the scene. Within this work, Bearden successfully creates a tension between content and formal treatment that brings to mind the overcrowded and potentially explosive inner cities of the summer of 1967. EH-C.

## Tom Patti

American, born 1943

*Bi-Planular Solar Gray Riser*, 1980

laminated, fused, hand-shaped, blown, ground, and polished glass

5 $\frac{1}{2}$  x 4 $\frac{1}{2}$  x 2 $\frac{1}{2}$  INCHES (14.3 x 11.1 x 7 CM)

Funds given by Mr. and Mrs. Solon Gershman, Dr. and Mrs. Alvin R. Frank, the E. Reuben and Gladys Flora Grant Charitable Trust, Mr. and Mrs. Adam Aronson, Mrs. Charles W. Lorenz, Museum Shop Fund, Dr. and Mrs. Burton Schatz, an anonymous donor, and Ellen von Seggern Richter and Jan Paul Richter in honor of Mrs. Charles W. Lorenz 56:1995



For much of his career Tom Patti has worked in solitude, painstakingly investigating ways to laminate and fuse sheet glass to create sculptures of perfection and purity. He uses industrial materials that he manipulates by hand like precious objects. The titles of his pieces allude to Patti's passion for science and technology. "Solar Gray" refers to the type of glass used, made by PPG

Industries in Pittsburgh for architectural glazing. To make this *Gray Riser*, sheets of discarded commercial glass were layered and fused with heat. Then a small bubble was expanded into the central core. The pregnant swell of the womb-like sack hints at glass's amorphous state and underscores Patti's ongoing fascination with the organic and geometric. C.M.

## Cesare Leonardi

Italian, born 1935

## Franca Stagi

Italian, born 1937

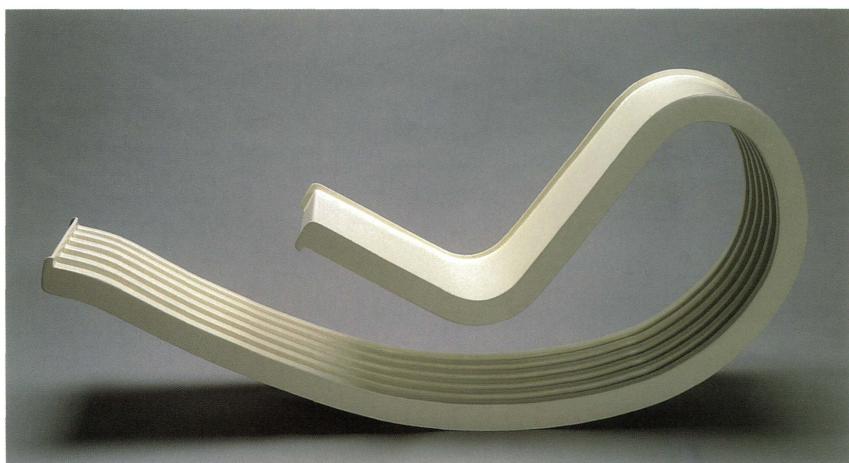
*Dondolo Rocking Chair*, 1967

made by Arredamenti Arturo G. Bellato & Co., Italy, for Elco, Venice, Italy  
fiberglass

30 $\frac{1}{2}$  x 15 $\frac{1}{4}$  x 67 $\frac{1}{4}$  INCHES

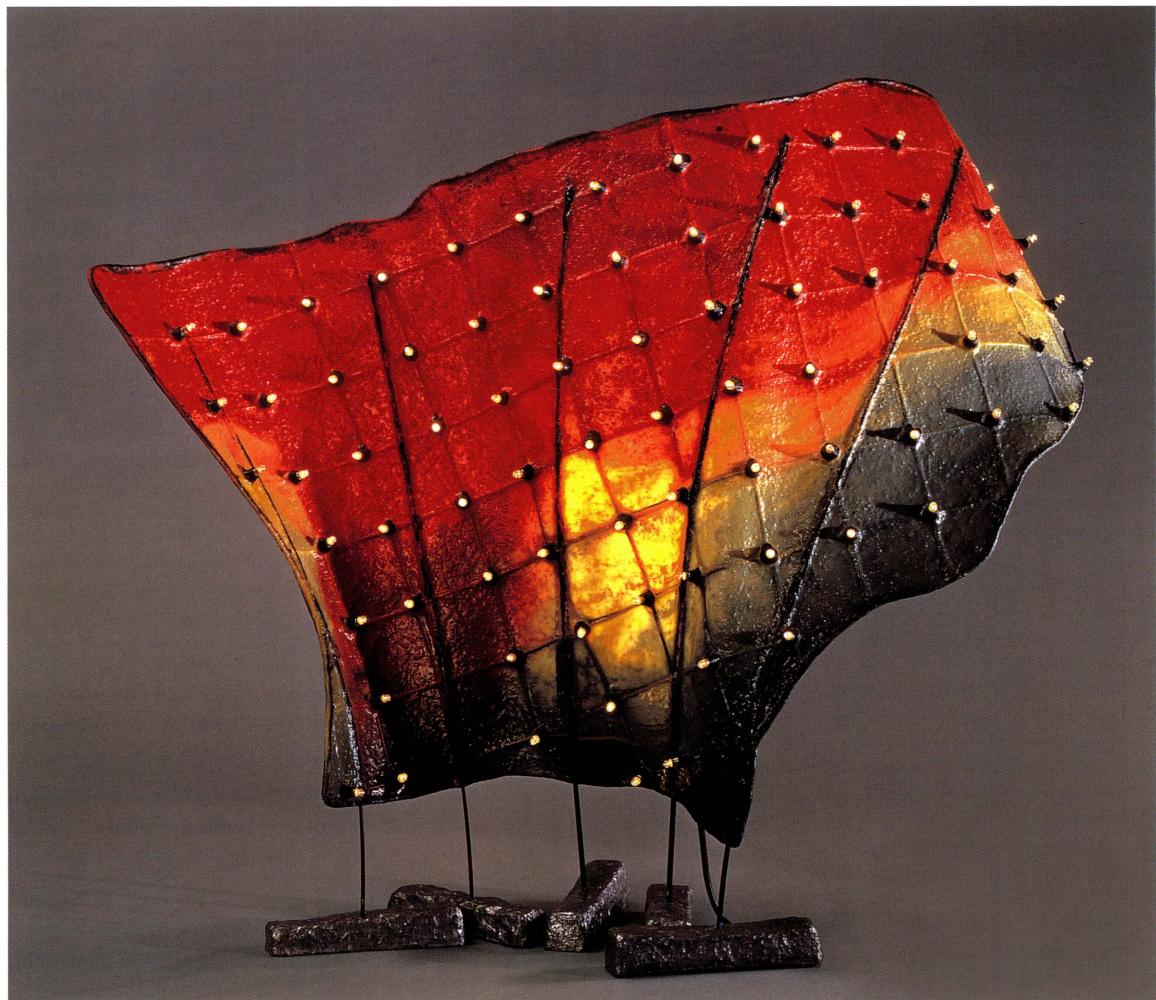
(77.8 x 40 x 172.1 CM)

Funds given by the E. Reuben and Gladys Flora Grant Charitable Trust 144:1996



With the development of bentwood furniture in the mid-1800s, designers were stimulated to reduce forms and materials to their essentials, eliminating laborious hand-carving and complicated joints where possible. The ultimate challenge was to make a chair out of a single, continuous piece of material. Because of its strength and its ability to be molded, plastic was eminently suitable for the design of one-piece

furniture, leading to the creation of a number of new chair forms with strong sculptural qualities. The sweeping cradle shape of this chair by Italian architect-designers Cesare Leonardi and Franca Stagi uses plastic to dramatically reinterpret the traditional rocking chair. Appropriately named *Dondolo* (Italian for swing), its floating, cantilevered seat is a testament to the rigidity and sculptural potential of molded fiberglass. C.M.



## Gaetano Pesce

Italian (active New York), born 1939

*Airport Lamp*, designed 1986, executed 1993/94

urethane, lead, light bulbs, and fiberglass

fishing rods

53 x 60 1/4 x 10 inches (134.6 x 153 x 25.4 cm)

Marjorie Wyman Endowment Fund 86:2000a-f

The work of Gaetano Pesce has been described as visionary, subversive, and prophetic. Trained as an architect and industrial designer, Pesce is known for his experiments with materials and for the unconventional forms he has given to objects, furniture, and architecture. His craft-based production methods transform common industrial materials, especially plastics, into expressive shapes. *Airport Lamp* exemplifies Pesce's lifelong pursuit to achieve diversity within standardization. For him, "uniformity is what

we must fear more than death, since it is death itself." The lamp consists of a flexible membrane of rubber studded with miniature light bulbs and supported by fiberglass fishing rods and lead weights. Although made in a mold, no two lamps are alike: the random mixing and pouring of colored urethane, the unevenness of material, and the inconsistencies that result from the fabrication process become Pesce's elements of differentiation. C.M.

## Joseph Beuys

German, 1921–1986

*Mountain King (Tunnel), 2 Planets*, 1958/72

bronze

14 $\frac{1}{4}$  × 33 $\frac{1}{4}$  × 64 $\frac{1}{4}$  inches (36 × 85 × 163 cm)

Friends Fund and funds given by Mr. and

Mrs. Donald L. Bryant Jr. 3:2003a,b

*Mountain King (Tunnel), 2 Planets* is a two-part sculpture that Joseph Beuys cast from two of his earlier works: *Two Planets*, 1958 (also called *Large Saturn*), and *VAL*, 1961. It is an excellent example of Beuys's practice of recycling elements from earlier pieces to create new objects and new narratives. The sculpture's complex

title reflects the artist's strong interests in mythology, cosmology, and the natural sciences. Beuys considered the larger element a reference to both a landscape ("mountain") and a human torso (the body of a "king"), while the "two planets" (one circular element nestled inside another) were used to suggest celestial bodies as well as the head of the king. One of the subjects of *Mountain King* is a leader who suffers on behalf of his people. This theme echoes Beuys's idea that an individual artist should function as a spiritual mediator, or shaman, within modern society. R.C.





## Georg Baselitz

German, born 1938

*Three Stripes, Cows*, 1967

oil on canvas

63 1/8 x 51 1/8 INCHES

(162.2 x 131.8 CM)

Partial and promised gift of

Anabeth and John Weil 152:2003

Georg Baselitz produced *Three Stripes, Cows* shortly after he had begun to investigate a way to forego the narrative format of a painting while still preserving recognizable subject matter. The animal forms in this painting seem to have been broken up and reassembled in a technique related to a practice developed by the

Surrealists: a poem or image is created by several people, each writing or drawing on a section of paper that is then folded over to be concealed from the next author, resulting in a disjointed but continuous composition. In *Three Stripes, Cows*, the random organization used to reassemble the parts has been replaced by a more analytical arrangement, although the rough application of paint on the raw canvas still lends a sense of spontaneity to the work. The stripe motif of the title occurs both in the three slightly off-register horizontal bands in the composition and also in the skeletal ribs of the animals. The violence and intensity of the subject matter contrast with the elegance of the unprimed linen on which it is rendered. R.C.

## Sigmar Polke

German, born 1941

*The Computer Moves In*, 1983

mixed media with manganese on fabric

102½ × 122½ INCHES (260.4 × 311.2 CM)

Funds given by Dr. and Mrs. Alvin R. Frank and Friends Fund 262:1995

*The Computer Moves In* is painted onto ten strips of fabric that have been sewn together to create one large canvas. Sigmar Polke exchanged the traditional painter's problem of how to address a blank canvas with the challenge of beginning with a ground preprinted in red and blue patterns. Part of the imagery and the title of the work have been lifted from the cover of *Time* magazine, which in 1983 named the computer

"Machine of the Year," as opposed to its usual Man or Woman of the Year; the issue was subtitled "The Computer Moves In." *Time* had commissioned the American artist George Segal to make a sculpture depicting a person seated at a computer for an issue that explored the sudden omnipresence of the computer in American life. Perhaps it was Segal's strange choice of a stark and melancholy sculpture for a celebratory magazine story that inspired Polke to appropriate the image for his own work of art. The composition of *The Computer Moves In* echoes the form of a computer screen, from the fabric strips at the perimeter that frame the central image to the dots of the fabric pattern and the shimmering manganese shavings that recall the pixilation of early computer monitors. R.C.



## Markus Lüpertz

German, born 1941

*Titan*, 1986

painted bronze

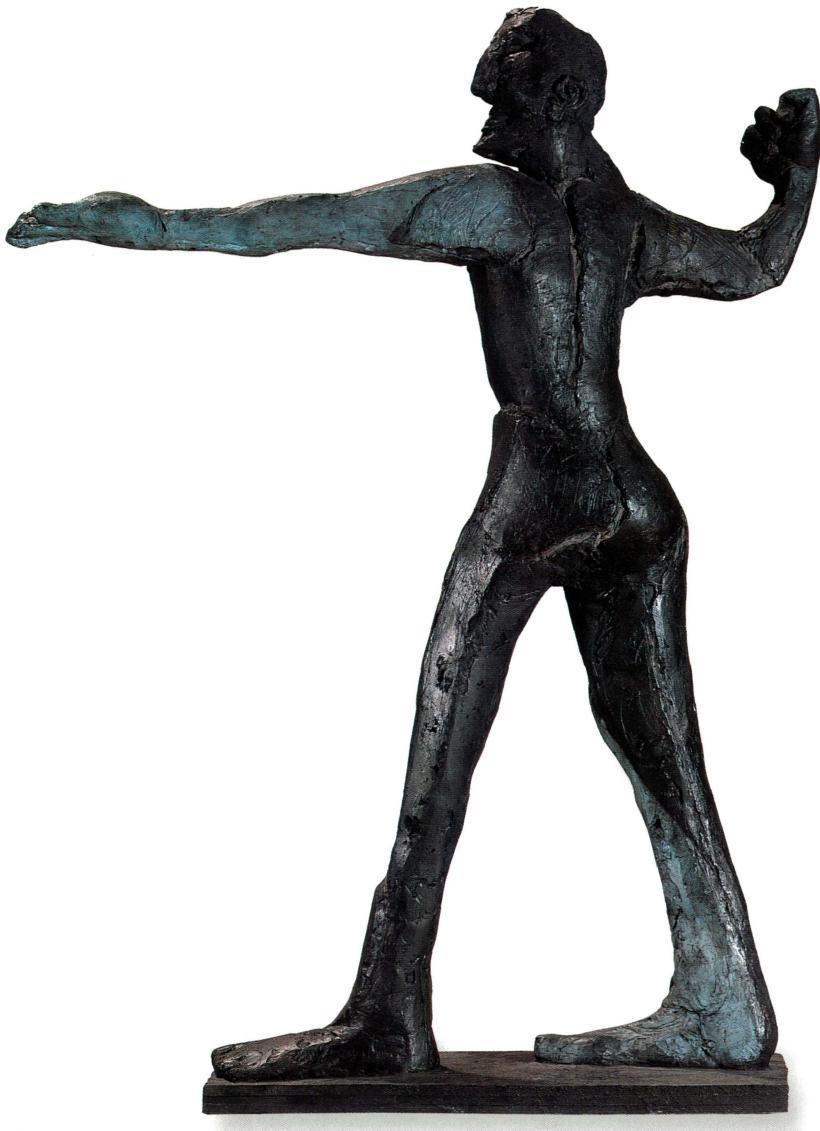
98 $\frac{1}{2}$  x 76 $\frac{1}{2}$  x 17 $\frac{1}{4}$  INCHES

(249.9 x 194.3 x 45.1 CM)

*Funds given by Kenneth and Nancy Kranzberg  
in honor of their children, Lily and David Dulan  
and Mary Ann and Andrew Srenco 11:2003*

According to Greek mythology, Zeus led the Olympian gods to victory over their rivals, the Titans, in a battle for control of the earth. Markus Lüpertz's monumental sculpture of a giant figure ready to strike was modeled after

the imposing classical Greek bronze statue of Zeus that stands in the Athens National Museum today. The artist was fascinated by the antique sculpture's perfect balance, and for his own work he paraphrased the heroic stance of the god poised to throw a lightning bolt. But in contrast to the Greek god that had been articulated in even proportions and a smooth surface, Lüpertz created a Titan whose figure is roughly formed and shows little detail in the face and body parts. While his towering height and clenched fist assert his strength, Titan's hand is paradoxically upturned in a gesture of supplication, suggesting that he already knows he will not win his final battle. *A.K.*



## Gerhard Richter

German, born 1932

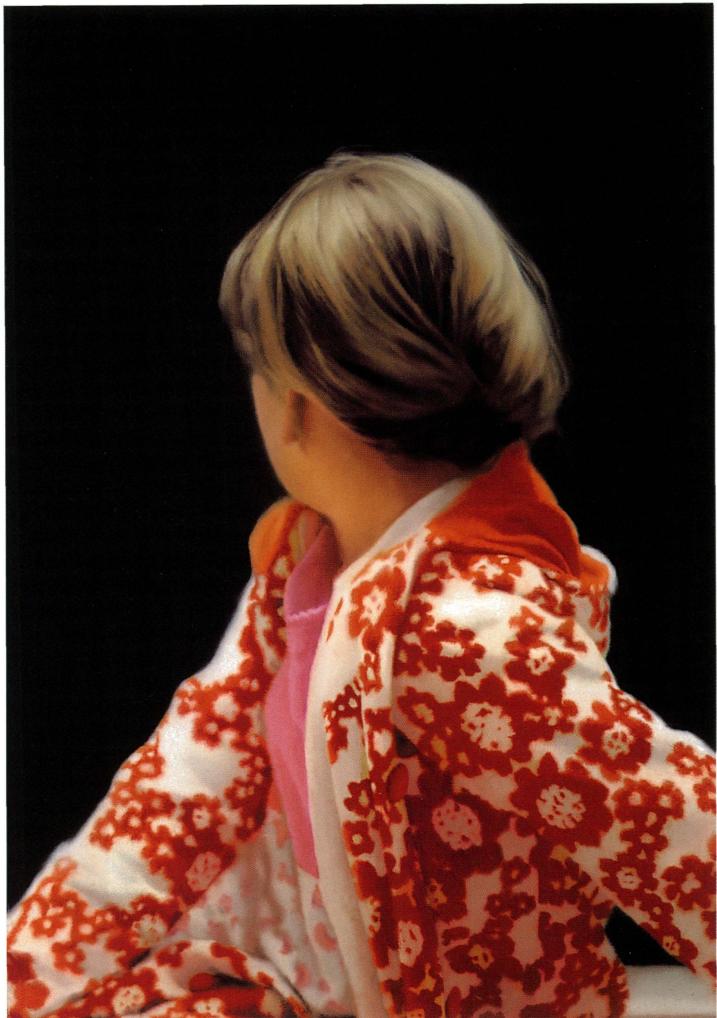
*Betty*, 1988

oil on canvas

40½ × 28½ INCHES (102.2 × 72.4 CM)

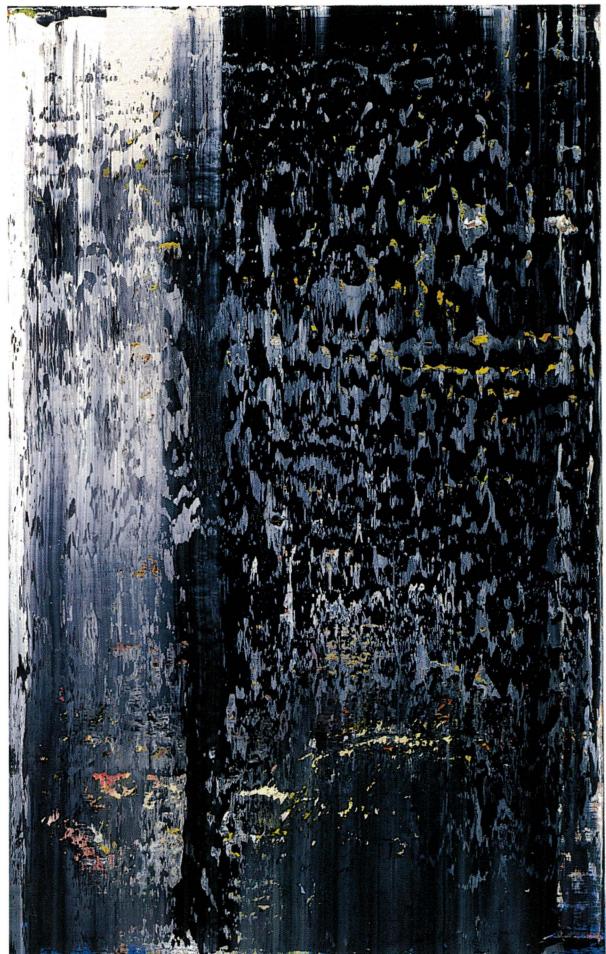
*Funds given by Mr. and Mrs. R. Crosby Kemper Jr., through the Crosby Kemper Foundation, The Arthur and Helen Baer Charitable Foundation, Mr. and Mrs. Van-Lear Black III, Anabeth Calkins and John Weil, Mr. and Mrs. Gary Wolff, the Honorable and Mrs. Thomas F. Eagleton; Museum Purchase, Dr. and Mrs. Harold J. Joseph, and Mrs. Edward Mallinckrodt, by exchange 23:1992*

The formal elegance and psychological ambiguity of this painting, which is a portrait of the artist's daughter, combine to make it one of Gerhard Richter's most riveting works. Captured in the act of turning away from the viewer, or perhaps looking toward an object in the distance, the young girl's posture expresses both intimacy and withholding: while her face is averted, the figure's torso actually leans precipi-



tously toward the viewer. The sharp angle of her pose implies that this condition is only temporary and that the dramatically torqued body will soon relax to face us once again.

*Betty*, like many of Richter's paintings, incorporates an element of photographic realism, but it also documents the artist's interest in abstraction; in fact, the dark expanse that preoccupies the girl might be one of Richter's own monochrome paintings. This painting embodies Richter's insistence on a practice that weds, without blurring, abstract and realist modes of representation. *R.C.*



## Gerhard Richter

German, born 1932

*January*, 1989

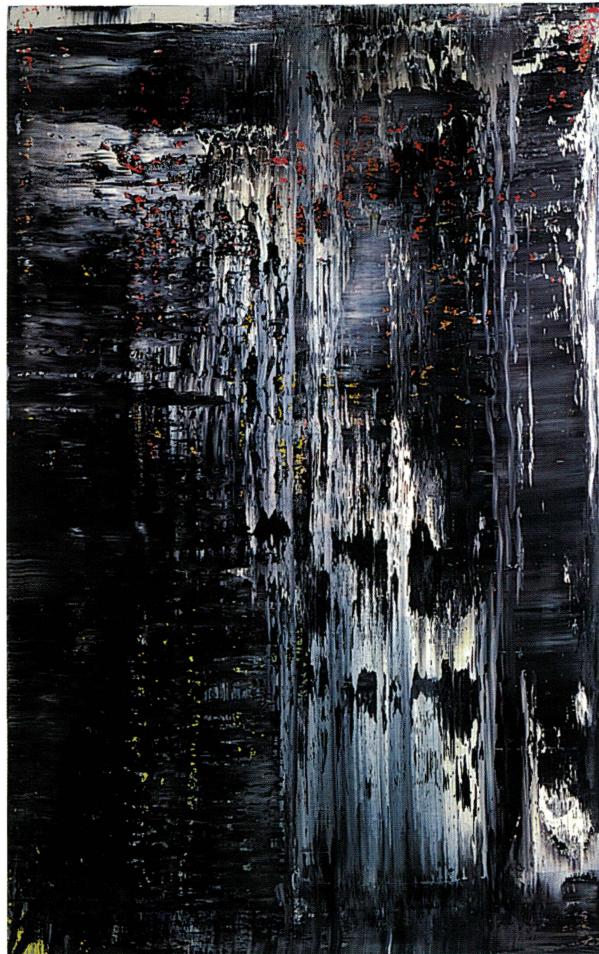
oil on canvas

126 x 157½ INCHES (320 x 400 CM)

Funds given by Mr. and Mrs. James E. Schneithorst, Mrs. Henry L. Freund, and the Henry L. and Natalie Edison Freund Charitable Trust; and Alice P. Francis, by exchange 28:1990a,b

These three monumental diptychs evoke a somber and mysterious mood. When seen together they create an enveloping environment not unlike the experience of a nocturnal landscape glimpsed through the rain-spattered window of a moving car. Gerhard Richter created the sense of movement in these works by dragging large squeegee spatulas across the canvases, simultaneously applying new paint while scraping off previous layers. Although they are entirely abstract, the paintings have a blurred quality and predominantly black and white palette that paradoxically suggest photographic images.

The titles of the three diptychs provide some historical grounding and clues to their



interpretation. In November of 1989, forty years of a divided Germany collapsed as the East German government succumbed to mass demonstrations and opened the Berlin Wall. Richter, who was born in East Germany and had fled to the west a few months before the wall was built in 1961, had a complex response to these events. While a celebratory mood prevailed in the streets and the media at the time, it appears as if Richter condensed the emotional and political uncertainty of these cataclysmic changes and the questions arising from them into these massive paintings in which past, present, and future are submerged in layers of paint. *R.C.*

## Gerhard Richter

German, born 1932

*December, 1989*

oil on canvas

126 x 157½ INCHES (320 x 400 CM)

*Funds given by Mr. and Mrs. Donald L. Bryant Jr.,  
Mrs. Francis A. Mesker, George and Aurelia Schlapp;  
Mr. and Mrs. John E. Simon, and the estate of  
Mrs. Edith Rabushka in memory of Hyman and  
Edith Rabushka, by exchange 29:1990a,b*



## Gerhard Richter

German, born 1932

*November, 1989*

oil on canvas

126 x 157½ INCHES (320 x 400 CM)

*Funds given by Dr. and Mrs. Alvin R.*

*Frank and the Pulitzer Publishing Foundation*

30:1990a,b

## Anselm Kiefer

German, born 1945

*Breaking of the Vessels*, 1990

lead, iron, glass, copper wire, charcoal, and Aquatec  
overall: 12 FEET 5 INCHES × 27 FEET 5½ INCHES ×  
17 FEET (378.5 × 836.9 × 518.2 cm)

*Funds given by Mr. and Mrs. George Schlapp, Mrs. Francis A. Mesker, the Henry L. and Natalie Edison Freund Charitable Trust, The Arthur and Helen Baer Charitable Foundation, Sam and Marilyn Fox, Mrs. Eleanor J.*

*Moore, Mr. and Mrs. John Wooten Moore, Donna and William Nussbaum, Mr. and Mrs. James E. Schneithorst, Jain and Richard Shaikevitz, Mark Twain Bancshares, Inc., Mr. and Mrs. Gary Wolff, Mr. and Mrs. Lester P. Ackerman Jr., the Honorable and Mrs. Thomas F. Eagleton, Alison and John Ferring, Mrs. Gail K. Fischmann, Mr. and Mrs. Solon Gershman, Dr. and Mrs. Gary Hansen, Mr. and Mrs. Kenneth S. Kranzberg, Mr. and Mrs. Gyo Obata, Jane and Warren Shapleigh, Lee and Barbara Wagman, Anabeth Calkins and John Weil, Museum Shop Fund, the Contemporary Art Society, and Museum Purchase; Dr. and Mrs. Harold J. Joseph, estate of Alice P. Francis, Fine Arts Associates, J. Lionberger Davis, Mr. and Mrs. Samuel B. Edison, Mr. and Mrs. Morton D. May, estate of Louise H. Franciscus, an anonymous donor, and Miss Ella M. Boedeker, by exchange 1:1991*

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Anselm Kiefer's massive sculpture visualizes the idea of creation put forth in the Kabbalah, a collection of ancient Jewish mystical writings. According to Kabbalistic tradition, the attributes of God—his mercy, wisdom, and power, for example—were divided among ten vessels that were not strong enough to contain them. The breaking of the vessels symbolizes the destruction that brought the divine essences into an imperfect world.

In this commanding work of art, Kiefer reflects on the fragility and imperfection of human existence. The spirit of God is represented in the semicircular pane of glass that is suspended above the bookcase and inscribed with the word *Ain-Sof*. The deconstructed bookcase below is crammed with folios of lead and glass, alluding to the richness of Jewish culture and the many times it has been threatened throughout history. The lead markers attached to the bookcase symbolize the ten vessels of the divine essence. All the signs of destruction and broken glass recall the infamous *Kristallnacht* in Nazi Germany, when in 1938 the windows of synagogues and Jewish-owned storefronts were smashed. Kiefer's installation becomes a towering monument to the persecution and attempted destruction of Jews and Jewish culture during the Nazi era. *A.K.*



## Rosemarie Trockel

German, born 1952

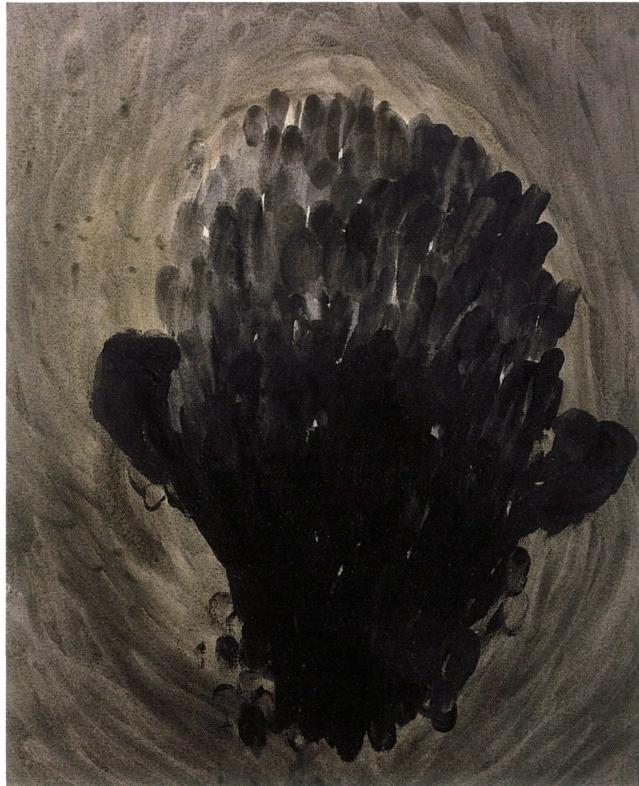
*Untitled*, 1995

gouache on paper

12 $\frac{1}{2}$  x 9 $\frac{1}{2}$  INCHES

(30.8 x 25.2 CM)

*Partial and promised gift of  
Betsy Millard, the Earl and  
Betsy Millard Collection 110:2003*



The subjects of Rosemarie Trockel's drawings range from hybrid fairy-tale creatures to portraits of friends and family. Human and animal bodies also provide subject matter for much of Trockel's work, including this untitled gouache on paper. The image of a head seen from behind, with its oblong bits of hair and an almost halo-like areola is, on closer inspection, a finger painting. The jutting ears have been described with a dense build-up of fingerprints. Humor-

ously self-referential, this drawing is a portrait without a face, a work depicting the body by way of the body.

Trockel's oeuvre encompasses a broad range of media and styles, but each piece focuses on a specific detail or theme that is carefully elaborated. This untitled drawing explores the expressive possibilities of the fingerprint, evoking both childhood art classes and the booking of suspected felons. *R.C.*

## Hermann Nitsch

Austrian, born 1938

*Untitled*, 1987

lithograph with crayon

47 × 31½ INCHES (119.4 × 80 CM)

Partial and promised gift of Betsy Millard,  
the Earl and Betsy Millard Collection 75:2003

The Austrian artist Hermann Nitsch is best known for his Orgies—Mysteries Theater, which were elaborately staged performances inspired by the sacrificial origins of Catholic ritual. This hand-colored lithograph depicts Christ after his descent from the cross and mirrors the central group of figures in Rogier van der Weyden's *Entombment* from around 1450 (Uffizi, Florence), a copy of which Nitsch kept in his studio. Symbolizing an architectural fantasy for Nitsch's theater, the image illustrates an underground city whose tunnels and chambers are the circulatory system and internal organs of the human body. With a delicate and sensitive line, Nitsch creates a powerful, if unsettling, image of Christ's suffering as anatomical architecture. *FH-C.*





## Brice Marden

American, born 1938

*Uxmal*, 1991–93

oil on linen

96 × 102½ INCHES (243.8 × 259.4 CM)

*Funds given by Dr. and Mrs. Alvin R. Frank, Friends Fund, Museum Shop Fund, donors to the 1992 Annual Appeal, and Museum Purchase 91:1993*

*Uxmal* is named for a Maya temple that Brice Marden visited in the Yucatán; the painting's sinuous lines echo the tangled vines and foliage that Marden discovered during his travels there. From the mid-1960s until the 1980s, the artist was known for sensuous, austere, monochromatic paintings, but in his subsequent work he used the monochrome as a base for all-over patterning influenced both by the work of Jackson Pollock and the gestural abstraction of Chinese calligraphy. For the layered and carefully worked

surface of *Uxmal*, Marden used a palette knife and solvents to partially remove certain elements of the painting. Ghost images of the erased lines remain within the skeins of pale blue, green, beige, cream, and thin black pigments that rest atop a warm gray ground. The tranquil palette, coupled with the undulating lines that suggest a constant motion, offers an experience for the viewer that may be described as at once restful and stimulating. *R.C.*



## Louise Bourgeois

American (born France), 1911

*Cell (Three White Marble Spheres)*, 1993

steel, glass, marble, and mirror

81 1/4 x 85 1/2 x 84 1/2 INCHES

(207.6 x 217.2 x 214.6 CM)

*Friends Fund and funds given by Mr. and Mrs. Lester A. Crancer Jr., the Henry L. and Natalie Edison Freud Charitable Trust, Mr. and Mrs. Donald L. Bryant Jr., Mr. Gary C. Wolff, Susan and David Mesker, Dr. and Mrs. Alvin R. Frank, Donna Nussbaum, Mr. and Mrs. Alvin J. Siteman, the Honorable and Mrs. Thomas F. Eagleton, Alison and John Ferring, Anabeth Calkins and John Weil, Mrs. Eleanor J. Moore, Mr. and Mrs. Adam Aronson, Mr. and Mrs. Kenneth S. Kranzberg, John and Yvette Dubinsky, Mrs. Joan B. Bailey, Mr. and Mrs. E. R. Thomas Jr., Dr. Linda Gibson, and Mrs. James W. Singer Jr.*

173:1995a-i

References to the human body and to the individual's role in family and society are constants in the work of Louise Bourgeois. Her sculpture *Cell (Three White Marble Spheres)* is made up of three stone balls enclosed in a structure of steel, glass, and mesh that can be read as a box, a domicile, or a prison. The two larger spheres resting close to the smaller one evoke the interrelationships of a family in a manner that may be interpreted as either protective or domineering. The smooth surface of the marble spheres contrasts with the shattered and rusty remains of their enclosure. The open door suggests potential escape from the damaged and claustrophobic cube, but that very possibility is counterbalanced by the presence of a security mirror suspended from the ceiling of the box. Change may be possible in this scenario, but constant surveillance will make it difficult. R.C.

## Bruce Nauman

American, born 1941

*World Peace (Received)*, 1996

video discs, monitors, video disc players,  
switchers, remote control, stool, and utility carts  
dimensions variable

*Museum Shop Fund and funds given by Mr. and Mrs. Donald L. Bryant Jr., the Henry L. and Natalie Edison Freund Charitable Trust, the Siteman Contemporary Art Fund, the Eliza McMillan Trust, Anabeth Calkins and John Weil, the Contemporary Art Society, Mrs. Joan B. Bailey, the Honorable and Mrs. Thomas F. Eagleton, Mrs. Gail K. Fischmann, Mrs. Eleanor J. Moore, Mr. and Mrs. E. R. Thomas Jr., Mr. Gary C. Wolff, Mr. and Mrs. David Mesker, Mr. and Mrs. Kenneth S. Kranzberg, Mrs. Janet M. Weakley, and the Greenberg Van Doren Gallery 33:1997*

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Since the 1960s, Bruce Nauman has been making work that explores, and often confounds, the expectations of his viewers. *World Peace (Received)*, an installation piece made over thirty years into his career, considers the possibilities and limits of communication. Five video monitors are placed around a stool, inviting visitors to the gallery to sit, to listen, and to watch the monitors, each of which features a different speaker. The people seen on the monitors (an actress, a playwright, a painter, a ranch hand, a poet, a professional translator for the deaf, and a deaf actress) speak or sign variations of the following script: "I'll talk, you'll listen," "You'll talk to them, they'll listen to you." The declarative mode of the piece may prompt viewers to ask their own questions: How do we sound to others? Who is speaking? Who is listening? Often dismissed in our culture as an instrument of shallow comfort, television is used in this work as a vehicle of abrasive and challenging speech. R.C.





## Leonardo Drew

American, born 1960

*Untitled #45*, 1995

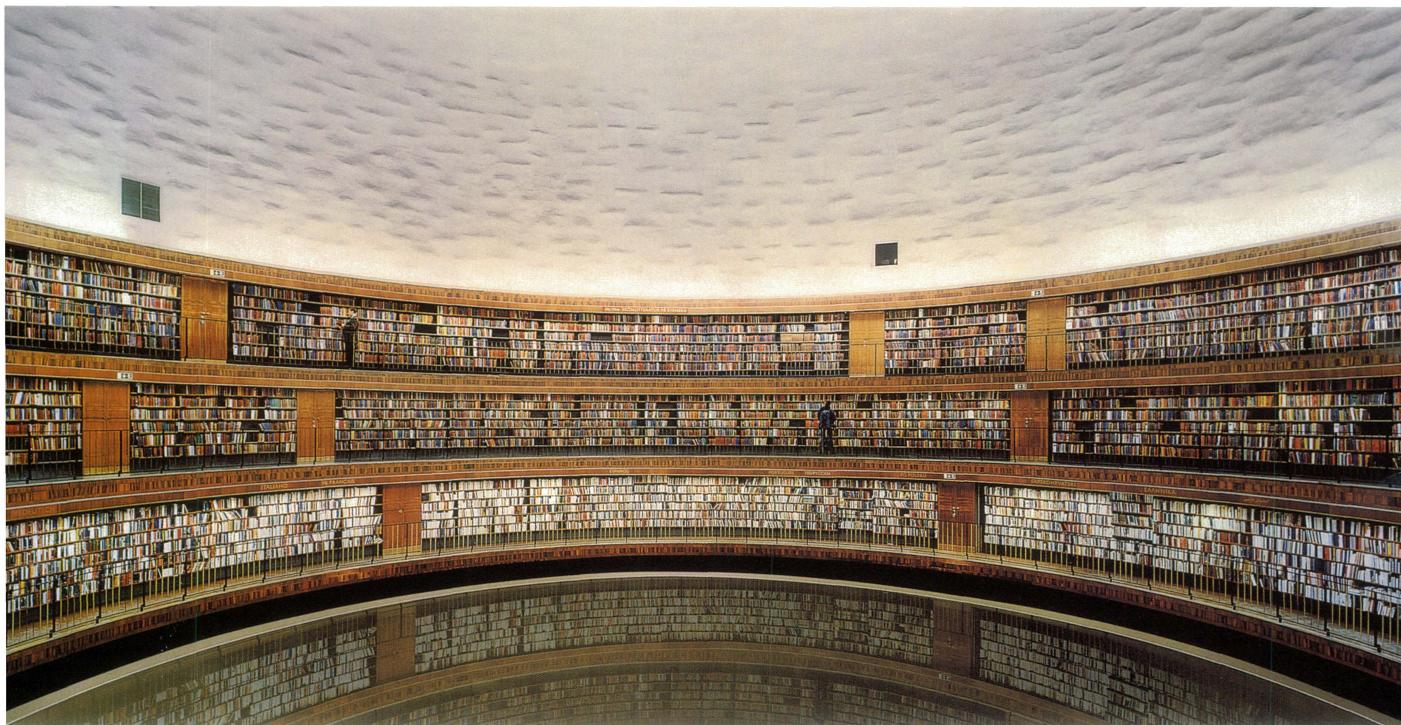
wood, rust, fabric, string, feathers,  
and mixed media

15 FEET 8 INCHES × 37 FEET × 5 INCHES  
(477.5 × 1127.8 × 12.7 cm)

Gift of Mr. and Mrs. Donald L. Bryant Jr.  
63:1997

Leonardo Drew's *Untitled #45* is an arrangement of over three hundred wooden panels festooned with fabric, string, feathers, and other discarded objects that have been burned, rusted, and stained by the artist. The presentation of this wall-mounted sculpture likens it to a backdrop or stage set, and indeed Drew has collaborated on set design with the noted choreographer Merce Cunningham. The temporal element of

Drew's work—the time it takes to study its many elements—is similar to that of a musical composition. Reading from left to right, a hurly-burly assortment of textures and colors gradually flattens out and tapers to a neutral gray. Like the final movement in a symphony, the frantic activity on the sculpture's left side is briefly reprised on the right before the sculpture reaches its gentle "conclusion" in plain panels lightly stained with rust. Drew cites numerous sources for his visual imagery, including the urban environment in New York, the history of African-Americans in the United States, and a trip he made to Senegal. Drew's sculptures are untitled, however, to allow room for the viewer's own interpretation. "I think that these pieces should become mirrors," Drew commented. "They should be a collection of ideas and never a one-sided issue." R.C.



## Andreas Gursky

German, born 1955

*Library*, 1999

color coupler print

image: 62 1/2 x 126 1/2 INCHES

(158.4 x 321.3 CM)

Funds given by the Honorable and

Mrs. Thomas F Eagleton 59:2000

Andreas Gursky's *Library* depicts the central lending hall of the Asplund Public Library building in Stockholm. It is not, however, a literal depiction. As in many of his works, Gursky used a computer to create the negative from which it was made. *Library* therefore is a digital interpretation of the building's interior, incorporating elements of the original space but synthesized in the artist's imagination.

Gursky uses photography to probe social ironies. The multiplicity of things—consumer products, architectural elements, people, and information—is a recurring theme in his work. The library may be viewed as a metaphor for photography itself, artificially organizing space and thought.

Two lonely figures inhabit Gursky's library, which is arranged by language of publication. German, his mother tongue, appears in the lower left of the composition, interrupting an otherwise regular pattern of exit signs. A domed ceiling seems to hover over the scene like a heavenly cloud, while the unnaturally glossy floor reflects the scene from below, defying ordinary laws of perspective. The effect is of a remote and ethereal space—vast and encompassing. *PP*

## Tina Barney

American, born 1945

*Father and Sons*, 1996

color coupler print

48 × 60% INCHES (121.9 × 154.6 CM)

*Museum Shop Fund and funds*

*given by Mr. and Mrs. Sam Weiss*

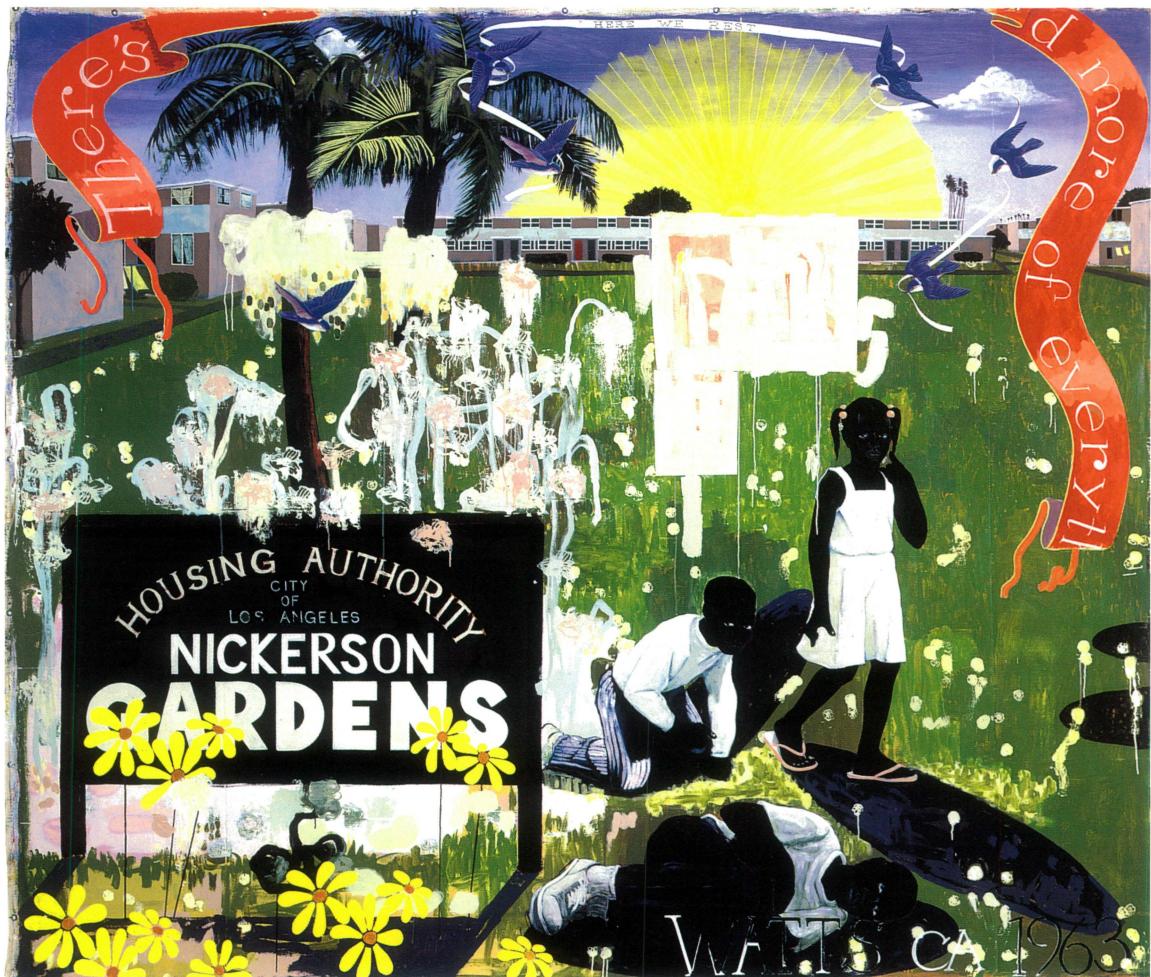
*in honor of Dr. Jerome F. and*

*Judith Weiss Levy 11:2000*

Tina Barney's photographs of Italian aristocracy are imbued with an awareness of social structure and class politics. Yet, more than mere documents of a particular way of life, they are also psychological portraits that explore the roles people play and the relationships between them.

Barney often stages her sitters in elaborate tableaux, choosing an impromptu, unguarded moment to expose the picture. In *Father and Sons*, the subjects are separated by distance, manner of dress, direction of pose, and focus. The motif of three is repeated not only in the number of figures but also in the tall gold candelsticks and silver flagons. The father dominates the work, glancing sidelong at the viewer. His right hand clutched in a fist could signify power, but it is really an impotent gesture, as the hand rests harmlessly on the back of a soft, padded chair. The thumb of his left hand is hooked awkwardly in a jacket pocket. The work calls into question the individuality of the men and the shift in values between and within generations. *PP*





## Kerry James Marshall

American, born 1955

*Watts 1963*, 1995

acrylic and collage on canvas

115 1/8 x 135 1/8 INCHES (293.1 x 345.1 CM)

Museum Minority Artists Purchase Fund 190:1995

Kerry James Marshall created *Watts 1963* as part of his *Garden Project*—a series of five paintings that consider the irony of garden-named housing projects in Chicago and Los Angeles. This colorful, mural-sized canvas depicts Nickerson Gardens in the Watts neighborhood of Los Angeles, where Marshall's family lived for two years after moving from Birmingham, Alabama, in search of a better life. The

only autobiographical painting of the series, *Watts 1963* illustrates the artist at age eight, with his brother and sister, under a festive banner supported by bluebirds of happiness bearing the state seal of Alabama: "Here we rest." Another encouraging banner with the words "There's . . . more of everything" suggests what the move to California promised. Marshall painted an idyllic environment filled with rich color, an abundance of flowers in a lush green park, a bright sun, and cheery blue sky that emphasizes the dark isolation of the figures. The painting reflects both the early optimism of the residents of the low-income housing complexes and the states of poverty, despair, and violence that prevailed. *E.E.*

## Janet Cardiff

Canadian, born 1957

*Taking Pictures*, 2000

CD, Discman, headset, and photographs

Museum Purchase 62:2000

*Taking Pictures* is a site-specific audio tour created for the Saint Louis Art Museum. It explores the dynamics of memory and the passage of time with layers of sound and images. Unlike a traditional audio tour, which would lead the visitor through museum collections, *Taking Pictures* directs the visitor to exit the Museum and walk through the surrounding Forest Park. Cardiff's voice guides the visitor along a path, remarking on the differences between her experience of it at the time of the recording and her memories

of an earlier walk she took with her mother on the same grounds. Snapshot photographs of that earlier walk are enclosed with the audio tour, and visitors are encouraged to compare these images with the landscape they see in front of them. "Move your eyes back and forth from one reality to another," she suggests. This simple strategy reveals, among other things, the effects of weather and the seasons' changes on the sites that have been recorded. As time passes, more and more of the landmarks that Cardiff noted in 2000 will shift—trees will die, paths will be redirected, new plants will take root. *Taking Pictures* brings us to the conclusion that, even when exactly the same route is followed, no two walks can be exactly alike. R.C.



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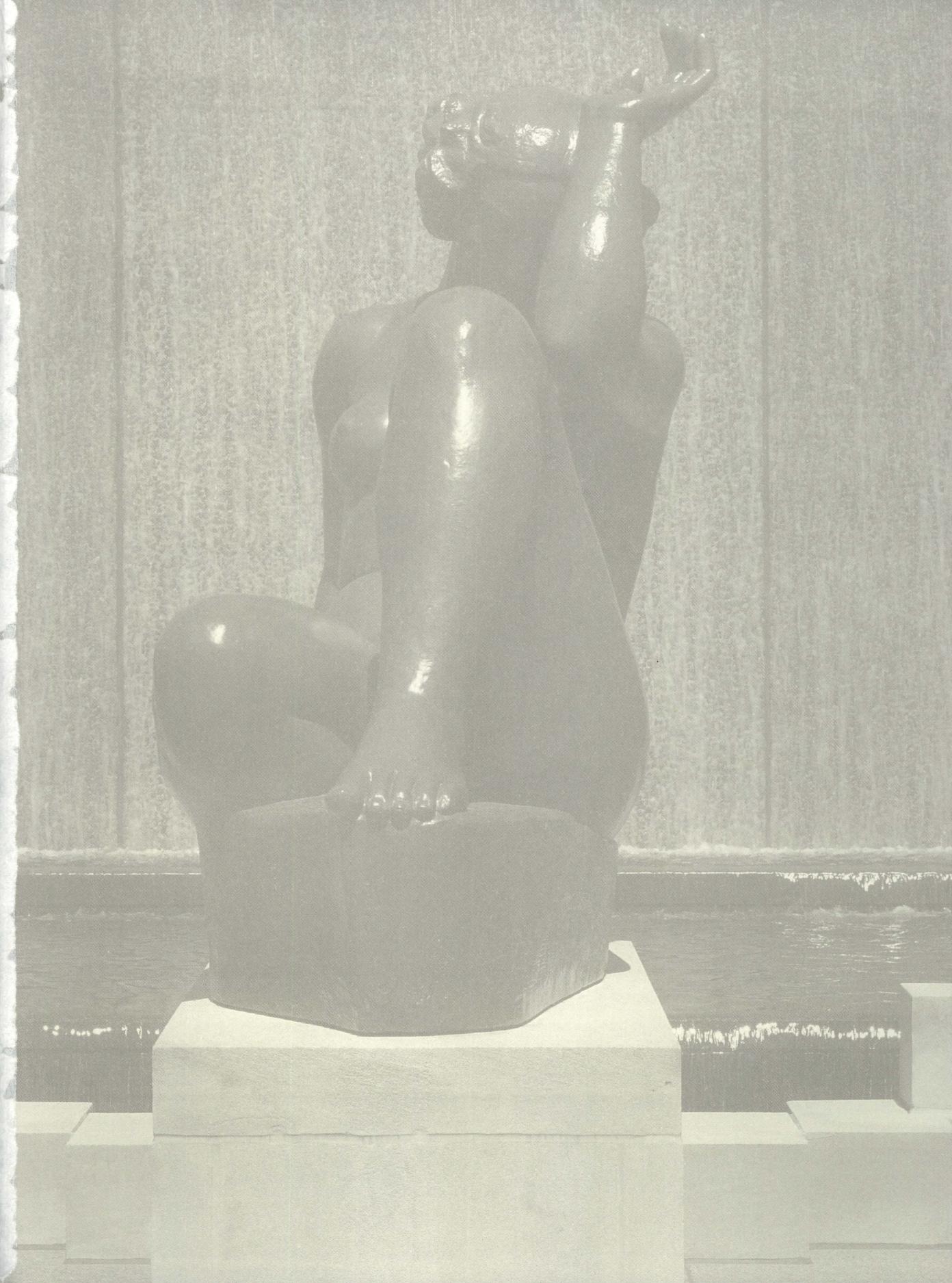
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*Funds given by Mr. and  
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and Mr. and Mrs. Sydney M.  
Shoenberg Jr., by exchange*  
233:1980



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ISBN: 0-89178-087-4

A standard linear barcode representing the ISBN number 0-89178-087-4.

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